

READER

The *Reader's* guide to the **Chicago Jazz Festival**

Its sprawling cross section of the genre includes world-changing explorers the Art Ensemble of Chicago, trad band the Fat Babies, venerable guitarist George Freeman, and restless experimenter Rob Mazurek.

By JOHN CORBETT, BILL MEYER, AND JAMES PORTER **22**

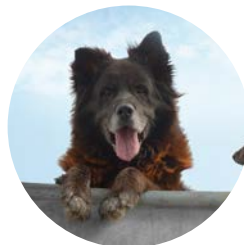
IN THIS ISSUE

CITY LIFE

- 03 Street View** Thrifting is key to this fashionista's gamine look.
04 Sightseeing The Bureau of Investigation thought this man sparked the 1919 race riot.

NEWS & POLITICS

- 06 Joravsky | Politics** Look for the mayor to blame the budget deficit on Rahm and not Lincoln Yards.
07 Immigration Asylum seekers who undergo forensic exams are more than twice as likely to be granted asylum as those who don't.



FEATURE

- 12 Photo** The parks that host Lyrical Lemonade, Pitchfork, and Lollapalooza take on a different personality before returning to their role as places to gather.

Fire? take viewers deep into two different communities.

- 20 Movies of note** Aquarela is a breathtaking and offensive documentary about environmental crisis, Brittany Runs a Marathon does not actually feel good to watch, and Don't Let Go is for genre fans not yet burnt out by time-travel spectacles.

THEATER

- 15 Review** Into the Woods is lovely, dark, and deep; Theatre Y's ambulatory production stretches over six hours and five miles—and it's worth your time and effort.
18 Plays of note Casa Valentina reveals schisms, Right Brain Project's (Non)Fiction strains credibility, and Trump in Space doesn't find the right satirical landing pad.

MUSIC & NIGHTLIFE

- 22 Feature | Chicago Jazz Festival** This year's lineup details a sprawling cross section of the genre, including world-changing explorers the Art Ensemble of Chicago, trad band the Fat Babies, venerable guitarist George Freeman, and restless experimenter Rob Mazurek.

- 31 Shows of note** Polo G, Jon Spencer & the Hitmakers, and Ceremony, and more this week
35 The Secret History of Chicago Music Subversive art-punks Mòc Artsy existed mostly on cassette tapes.
36 Early Warnings Martin Bisi, Kurt Vile, W.I.T.C.H., and more just-announced concerts
36 Gossip Wolf No Men summon a demon to fight climate change in their new video, DJ and producer Ariel Zetina celebrates a new EP at Danny's, and more.

OPINION

- 37 Savage Love** Dan Savage launches a manifesto renouncing male-centered Get It Over With sex.

CLASSIFIEDS

- 38 Jobs**
38 Apartments & Spaces
38 Marketplace

ON THE COVER: PHOTO OF CÉCILE MCLORIN SALVANT BY MICHAEL JACKSON.

FOOD & DRINK

- 09 Restaurant Review** Six years along, Kizin Creole, the city's only Haitian restaurant is going strong.



FILM

- 19 Review** Los Reyes and What You Gonna Do When the World's on

THIS WEEK ON CHICAGOREADER.COM



The complete schedule of the 2019 Chicago Jazz Festival

All 58 sets in Millennium Park and the Cultural Center, including Cécile McLorin Salvant, the Eddie Palmieri Sextet, Freddy Cole, the Ambrose Akinmusire Quartet, and Christian McBride's New Jawn

The Jazz Festival's orbit bustles with too much music for one weekend

Its ten days of neighborhood concerts, satellite shows, and aftersets include Kidd Jordan, Angel Bat Dawid, Jeff Parker, Marc Ribot, and Ben Sidran.

#ReaderThon

We held a telethon from 7 AM to 7 PM on Friday, August 23. You can rewatch at bit.ly/2019ReaderThon. Help keep the Reader independent and thriving. Become a member or make a donation: chicagoreader.com/members



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READER (ISSN 1096-6919) IS PUBLISHED WEEKLY BY STM READER, LLC
 2930 S. MICHIGAN, SUITE 102 CHICAGO, IL 60616
 312-392-2934, CHICAGOREADER.COM

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CITY LIFE



STREET VIEW

Purple haze

Thrifting is key to this fashionista's gamine look.

"I CURRENTLY LOVE THE COLOR PURPLE! Eye-shadow, nails, clothing, anything," says Alina Anna, 17, a restaurant hostess and aspiring photographer. "It's also the color of my birthstone, amethyst, which is very important to me." Ever since Anna moved here from Ukraine a decade ago, she's been thrifting and going to garage sales. "Everything I'm wearing besides the jewelry was thrifted, actually," she says. "I adore silk. My mini briefcase and beret are always my staple pieces for most of my looks." See more of them, along with her creative work, on Instagram @loveb2by. —ISA GIALLORENZO

Alina Anna @ISA GIALLORENZO



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CITY LIFE

SIGHTSEEING

They thought he was an ‘agitator’

Franklin A. Denison was no rabble-rouser, but the Bureau of Investigation said he sparked the 1919 race riot.

By JEFF NICHOLS



Denison on the cover of *The Crisis*, the official magazine of the National Association for the Advancement of Colored People. [INTERNET ARCHIVE](#)

the FBI. Its Chicago office identified Denison as “the chief individual agitator” of the 1919 Chicago race riot.

Born in San Antonio, Texas, in 1862, Denison graduated with honors from Lincoln University. In 1890, he was voted valedictorian by his all-white class at Union College of Law, a school affiliated with Northwestern University. A year later he was appointed assistant prosecuting attorney in Chicago, the first person of color to hold that position. Once an apprentice to a carriage maker, Denison briefly presided over the 1908 Republican National Convention.

Denison was no rabble-rouser. On March 27, 1892, Bethel African Methodist Church held a packed protest meeting against southern lynching. Reverend George W. Gaines began to lead “My Country Tis of Thee,” but

the crowd refused to sing along. One man rose and said that he didn’t want “to sing that song until this country is what it claims to be, ‘Sweet land of liberty.’”

The white press was aghast. Denison found the event to be “entirely disgraceful.” The protest would not be “conducive to legislation to right the wrongs” against Blacks in the south. “No well-mannered colored person with any regard for himself and the community he lives in could afford to use such language and rebel against a patriotic song,” Denison told the *Chicago Evening Post*.

As a measure of his own patriotism, Denison served in the Eighth Regiment of the Illinois National Guard, the only all-Black unit in the country. After the unit was mobilized during the Spanish-American War, Denison, who was fluent in Spanish, was appointed a judge of the Court of Claims in Santiago, Cuba. In 1914, he earned the rank of colonel.

In theory, Denison and his men were equal to their white counterparts. However, Black guardsman frequently came under physical harassment when they went on training

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CITY LIFE

routines in Springfield. The Eighth Regiment was mobilized to San Antonio in 1916. There, white soldiers refused to salute their superior officers.

After the American declaration of war against Germany in April 1917, Denison worked tirelessly to bring in Black recruits. By August, all National Guard units had been drafted into the U.S. Army. Two days before the regiment left for training at Camp Logan, outside of Houston, Black soldiers marched downtown after officers from the Houston Police Department accosted a local African American woman and a soldier who had tried to intercede on her behalf. The ensuing riot led to 19 deaths. Nineteen Black soldiers were later executed. The Eighth survived Houston with no major incidents. In their final parade, its chaplain, W. S. Braddan, remarked that the Eighth had received not “a handclap from the whites, who regarded us with sullen silence, for never before had Houston seen Negro Soldiers marching her streets under arms.”

On their voyage to France, Braddan recalled telling his men that whites were expecting them to fail because they were led by Black officers. Yet on the eve of their deployment to combat, Denison was removed from frontline duty, replaced with Colonel Thomas A. Roberts, who was white. Avoiding the obvious motives for the army to remove high-ranking Black officers, the *Chicago Defender* reported that Denison was on sick leave for acute rheumatism. Arriving in Chicago, one man at the rail station told Denison that he had four sons in France. “I have 3,500 sons ‘over there’ who are fighting for the American flag and are an honor to this nation and their race,” Denison replied.

On October 8, 1918, the head of the Chicago office of the Bureau of Investigation reported to Washington about a speech Denison had given at Friendship Baptist Church. Two white war bond workers interpreted the colonel’s remarks that his men were not afraid of “cold steel” and that he would rather have taken his regiment “to hell than to take them to Houston, Texas, but they are going to Houston, Texas,” not as a measure of the determination of courageous Black soldiers to win the war, but rather as a coded message that his men were “unofficially authorized by him to rise up against the whites” if provoked.

Taking out a French coin, Denison elaborated on the inscription “Freedom, Equality and Fraternity.” The informants felt that his

comments implied that “colored people were deliberately oppressed” and that the motto on American coins, “In God We Trust,” was disingenuous. Although Denison “occasionally” mentioned the need to buy war bonds, the informants felt his speech had ruined their prepared presentation. The report touched on rumors that Denison had broken under the strain in France.

If Denison was embittered by not being with his men as they chased the German army all the way to Belgium, he didn’t show it in public. Writing in the *Broad Ax*, a Black Chicago newspaper, Braddan portrayed Roberts as an incompetent schemer who had played up Denison’s poor health. In response, Colonel Roberts wrote to Military Intelligence, confirming he had reported Denison’s rheumatism. He went on to label Braddan a coward, pleading that the Black officers under his command were incompetent.

Throughout the spring and summer of 1919, law officials did little to address the epidemic of bombings of Black residences and assaults against African Americans in white Chicago neighborhoods. During a tense Independence Day that saw violent confrontations between Blacks and whites, a house owned by Denison was partially wrecked by a white mob. While Black veterans organized themselves to defend the Black Belt during the race riot, there’s no record of Denison ever suggesting that Blacks take the law into their own hands.

The federal allegations against Denison, who had returned to his job as assistant attorney general for the state of Illinois, seem to have been built around the perceptions of two white men who felt uncomfortable in a Black church. In addition to Denison, the Chicago office of the Bureau of Investigation singled out Ida B. Wells (“considered by the black population of Chicago [to] be a sort of super-woman”) and Black publications like the *Defender* (“decidedly rabid in their attitude toward the white people of Chicago”). By and large, the federal analysis of the Chicago race riot regarded white violence against Blacks in the summer of 1919 as an understandable reaction to Black encroachment on spaces reserved for whites.

It seems that Denison was not hurt by the confidential musings of the Bureau of Investigation. At his retirement in 1922, he was elevated to brigadier general. After he died in 1932, 6,000 crowded the Eighth Regiment Armory to pay their respects. 

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Mayor Lori Lightfoot at her inauguration in May
OLIVIA OBINEME

POLITICS

Lori's Gettysburg Address

Look for the mayor to blame the budget deficit on Rahm not Lincoln Yards.

By BEN JORAVSKY

As I write this, we still have three days—and counting—until Mayor Lightfoot's much-anticipated budget speech, to be delivered Thursday, August 29 at 6 PM. Live on TV!

Man, there hasn't been so much anticipation for a speech by a local pol since the Gettysburg Address.

All over town, reporters are trying to predict what Lightfoot will say, and how she will say it, and how much whatever she says will wind up costing us in taxes, fees, or fines.

Well, thanks to my City Hall sources I actually have a copy of the first draft, penned by Lori on the back of an envelope as she jetted home from her recent vacation in Maine. Don't tell anyone you heard it from me . . .

"Fourscore and seven years ago our fathers brought forth, on this continent . . ."

Oops, that's the real Gettysburg Address. All right—enough wisecracks. I will now make some predictions as to what Mayor Lightfoot will and will not say.

She'll say our budget woes are greater—no, far greater—than she ever anticipated.

She'll say it's a budget crisis. But she's confident we can solve it—because that's how we roll, Chicago.

She'll blame everything on her predecessor. Though she probably won't name said predecessor. Unless she finds some reason to praise him. Oh, that would be a clever way of reminding everyone of who she's blaming without, you know, actually blaming him.

By the way, the aforementioned predecessor is Rahm Emanuel, just in case you forgot.

Anyway, back to my predictions . . .

Mayor Lightfoot will tell you the things she's already done to balance the budget—like freezing new hiring. And she'll congratulate herself for nonbudget things she's done, like getting rid of aldermanic prerogative.

Even though it's not clear that was a problem to begin with. Oh, if only our real problems were as easy to solve as the made-up ones.

And she won't say one thing about tax in-

crement financing, the thing I want to hear her talk about. Or, more specifically, the lawsuit filed against the Lincoln Yards TIF deal.

Now, I know what you're thinking. You're thinking—damn, Ben, not another TIF column!

OK, you try writing a legitimate column about the city's budget woes without mentioning the multimillion-dollar-a-year property tax scam that has soaked taxpayers for about \$841 million in 2019.

A few weeks back, I unveiled a modest proposal to make all of Chicago one giant TIF district in order to raise the money to pay off all of our obligations.

I made this proposal on the grounds that if Chicago taxpayers are determined to remain stubbornly clueless about how much they pay in TIF taxes, why should I spoil the party?

Anyway, TIFs are intended for poor neighborhoods that desperately need a shot in the arm because—but for the TIF—they would not get any development at all.

But because of loopholes in the state TIF law, virtually any neighborhood qualifies as a TIF district.

That's why Lincoln Yards, near the intersection of North and Elston on the booming north side, is eligible to receive a \$1.3 billion TIF handout.

Basically, the city's forking over \$1.3 billion of your property tax dollars to a developer named Sterling Bay to underwrite the cost of Lincoln Yards.

I'm sure you'll agree that the city has far more pressing needs for \$1.3 billion than another upscale development in a gentrifying neighborhood.

Especially as Mayor Lightfoot is about to tell you how we have hundreds of millions of dollars in obligations that will probably keep her from spending money on things we want—like more librarians, nurses, and counselors in our schools.

The City Council approved the Lincoln Yards TIF in April at its last meeting under Mayor

Rahm, and then-Mayor-Elect Lightfoot sort of looked the other way. Even though she campaigned against Lincoln Yards when she was running for mayor against Toni Preckwinkle.

There are two contrasting opinions as to what might have happened had Lightfoot put up a fight against the Lincoln Yards handout.

My old friend Alderman Scott Waguespack says she didn't have the council votes to block it. My old adversary former alderman Patrick O'Connor, who was Mayor Rahm's floor leader, says she did.

In this instance, I agree with O'Connor over Waguespack. Words I never thought I'd write.

Putting that debate to the side, here's what happened next. The Grassroots Collaborative and Raise Your Hand for Illinois Public Education—two coalitions of activists—filed a suit challenging the Lincoln Yards deal on the grounds that, among other things, it's racially discriminatory.

After all, it's a massive handout for a relatively well-to-do, rapidly gentrifying white neighborhood that's coming out of a program intended for low-income neighborhoods. I mean, you don't have to be Earl Warren to see that this deal sucks.

With that lawsuit, Mayor Lightfoot had a choice. She could either look the other way and let the case proceed. Or she could fight it.

Alas, she went with option B. In other words, she's got city lawyers in court fighting the very TIF deal she originally said she didn't want.

And Lightfoot's lawyers are putting up quite a fight, filing all kinds of legal gobbledygook about how the case should be dismissed because the plaintiffs don't have standing to file it.

A legal doctrine known as "How dare these peasants tell an all-powerful mayor what to do with their tax dollars!"

Cook County judge Neil Cohen should render a decision by September 11 on whether he'll allow the case to proceed. So this TIF fight ain't over yet.

Like I said, Mayor Lightfoot probably won't mention any of this in Thursday's budget speech—even though the Lincoln Yards TIF deal directly impacts the budget.

As always, the city's official policy toward TIFs is that they don't raise taxes. So shut up about them already, Ben.

It's a policy Lightfoot inherited from her predecessors, whether she mentions them by name or not. 

 @joravben

Inside the world of asylum forensic exams

Asylum seekers who undergo medical exams as part of their legal case are more than twice as likely to be granted asylum as those who do not.

By **APOORVA MITTAL**

On a frosty day in February, Dr. Nora Rowley sat on the floor of the mustard-yellow playroom in the Marjorie Kovler Center in Rogers Park helping five-year-old Oscar* push a dump truck around the room. The boy had recently come to the city with his mother from Guatemala, and Rowley asked him what he thought of his new home. Oscar said he didn't like the wind and winter here.

Was there anything he didn't miss from his old home? she asked.

"The bad guy," Oscar said.

"Who is the bad guy?" Rowley asked.

"My daddy," Oscar replied. "He hit mommy and me."

When Rowley examined Oscar she found scars all over his body from being abused by his father, a gang member.

Oscar and his mother had fled the violence

and sought asylum in the U.S., hoping to find safety far from the gangs of their home country. Last year, 97,000 people sought asylum in the U.S., a nearly 20-fold increase from a decade before, driven in large part by destabilization in South and Central America.

The U.S. government is required by international treaties to evaluate all claims of asylum to determine if they have a "well-founded fear of persecution." Immigration judges

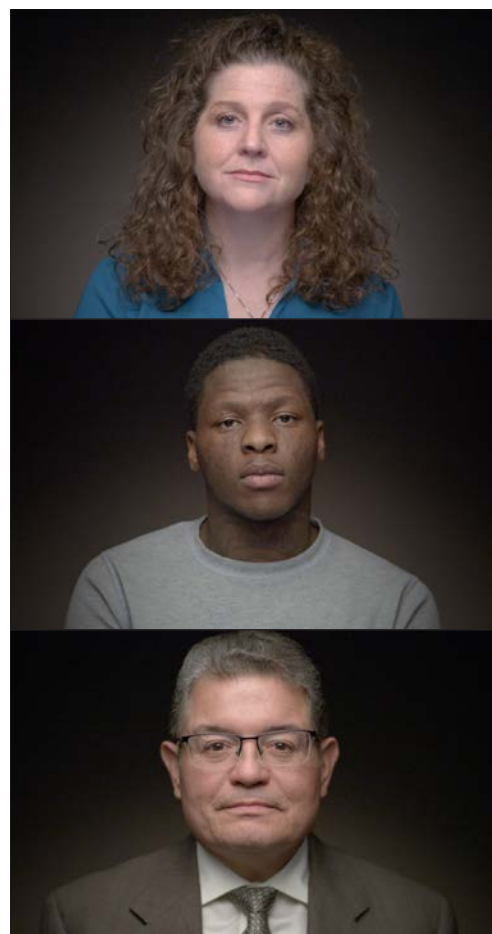
NEWS & POLITICS

Dr. Nora Rowley  MICHELLE KANAAR

deny most of these claims, rejecting 65 percent of cases last year, the highest denial rate since the Transactional Records Access Clearinghouse began collecting data in 2001.

But asylum seekers like Oscar and his mother who undergo medical exams as part of their case are more than twice as likely to be granted asylum as those who do not, according to a study that compares the asylum grant rate among U.S. asylum seekers from Physicians for Human Rights. Asylum seekers often have to find forensic evaluation providers on their own or are recommended by lawyers to evaluators who might offer services pro bono. By matching the stories of asylum seekers to the trail of evidence hidden on their bodies, forensic evaluators like Rowley are able to show judges that people have endured harrowing persecution and violence and should be allowed to stay in the U.S.

Trained as an emergency room doctor, the 57-year-old has sewn sutures, reset broken bones, and seen all forms of physical trauma. Rowley says that many of the ➔



The Marshall Project PRESENTS WE ARE WITNESSES

We Are Witnesses: Chicago gives voice to crime victims and perpetrators, police officers and the families of people in jail, prison guards and judges and residents of violent neighborhoods. These videos involve diverse Chicago communities in a real conversation about criminal justice.

Thursday, September 12
Harold Washington Library Center
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Seating is first come, first serve

Media sponsors: WBEZ, the Chicago Reader and Univision Chicago. We Are Witnesses: Chicago is produced by The Marshall Project in partnership with Kartemquin Films and Illinois Humanities. This program is presented in collaboration with the Chicago Public Library.



continued from 7

people she's treated over the years have been tortured by the state and military in regions like sub-Saharan Africa, eastern Europe, and Central America. She has frequently examined patients for criminal evidence collection in cases of rape and abuse. In 2009, during a stint with Doctors Without Borders in Myanmar, Rowley was moved by witnessing torture of Rohingya Muslims and underwent training from Physicians for Human Rights to document the injuries of asylum seekers.

In the last ten years, she has evaluated 185 people, ranging from children like Oscar to senior citizens seeking safety in the U.S, conducting almost all of them as a volunteer. She gets cases through the National Immigrant Justice Center in Chicago and volunteers extensively at Kovler, a torture survivor center located in a restored former convent tucked away on a tree-lined side street in the heart of Rogers Park.

Mario Gonzalez, Kovler's senior director, who himself immigrated to the U.S. from Guatemala, has been treating torture survivors

and survivors of post-traumatic stress disorder since 1989. He says many asylum seekers are unsure which documents are necessary to win their cases and are often left to fend for themselves throughout the immigration process. "Not many asylum seekers know how important the forensic medical exam is, and many cases are lost because of the lack of evidence to support their claim. It is sad but true," Gonzalez says.

Most asylum seekers at Kovler make their way to the center by word-of-mouth or through referrals from the National Immigrant Justice Center, however, a handful of survivors have been sent directly from immigration court. "There are a few judges who see that the case is being misrepresented from a lack of evidence, and they've said, 'You should get your papers together at Kovler. It's free,'" says Gonzalez.

The soft-spoken doctor begins each evaluation with a conversation. Interviews can last a few hours. Many asylum seekers feel immense shame and even grow upset while recalling what happened to them in their

home country, so Rowley has to ensure they feel comfortable throughout the process.

"[She] takes the time to be warm and gets to know them before diving into explaining what she's going to do," says Marie Shebeck, a senior case manager at Kovler.

Rowley carefully encourages her interviewees to be specific and vivid. She asks for details of their attack so she knows what to look for during the exam. "Some people don't have any visible scars," says Rowley. "Like if only one of their lateral eyebrows is thick. A punch to the eye can definitely do that. But it can be easily missed."

After the conversation, Rowley gives the asylum seeker a full medical exam and records any physical evidence she finds in an affidavit that is shared with the court. She takes photos of injuries as well, which she puts in PowerPoint presentations for the judge, circling any evidence she has found.

The work can be overwhelming. "Within my first two years at Kovler, I had a woman who had been serially raped every day for a year and a half in her captivity as a political prisoner," Rowley says. "That day, after the evaluation, I went home, and it was an hour later I realized that I had been lying in a fetal position on the couch."

Despite the difficulty of the work, Rowley cannot imagine turning away from the asylum seekers she helps, especially when the need for her evaluations is so great. According to Physicians for Human Rights, there are only two other medical professionals trained by them in forensic evaluations for asylum seekers in Chicago, and the waiting period to get an evaluation from PHR can be up to 12 weeks.

At Kovler, the waiting period depends on the asylum seeker's deadline for document submission. The center typically has 180 patients per year waiting to be examined. "There are hundreds of thousands of asylum seekers, so it is difficult for clinicians to keep up with the demand," says Kathryn Hampton, a network program officer with Physicians for Human Rights. "Donors do not fund forensic evaluations at the same levels as legal services provision."

The tremendous need for low-fee and pro bono representation of asylum seekers coupled with a backlog of nearly one million asylum cases nationwide has left direct legal service organizations, like National Immigrant Justice Center, stretched thin. "Our ability to provide consultations for new asylum-seeking clients is extremely limited, to the point that our asylum intake hotline has

been paused for much of the past two years," writes Alejandra Oliva, a communications coordinator with the National Immigrant Justice Center, via e-mail.

Yet in a political climate where asylum seekers' stories are being challenged, forensic evaluations can make the difference between being granted asylum and being sent back home. In April, President Donald Trump claimed that Central American asylum seekers arriving at the U.S. border were making up stories of violence. "It's a scam. It's a hoax," Trump said. "Our system is full."

The president's claim doesn't match up to Rowley's experience with asylum seekers. In her ten years of work evaluating nearly 200 cases, Rowley says she has only seen two cases where some aspects of a person's stories did not match their scars. But even in those cases, she says, the trauma endured by the asylum seeker may have been to blame for the discrepancies. Trauma can affect an asylum seeker's memory and make it difficult to recall things consistently in detail, according to research published in *The Journal of the American Academy of Psychiatry and the Law*.

In March, five-year-old Oscar and his mother were summoned to Chicago's downtown immigration court at 525 W. Van Buren for their asylum hearing. Rowley was called to testify if needed. While she waited outside the courtroom with Oscar, the judge asked his mother and their attorney questions and looked over the evidence Rowley had prepared.

After 90 minutes, the attorney called Rowley and Oscar inside the courtroom. Oscar and his mother had been granted asylum and would be allowed to stay.

"They were so nervous with the possibility of being sent back," Rowley says. "Now they can start to heal." ■

*Name has been changed.

If you are an asylum seeker looking for a forensic evaluation or a medical professional interested in volunteering your services, contact Physicians for Human Rights or HealthRight International.

This story was reported as a part of 90 Days, 90 Voices' Asylum City series on immigration and sanctuary in Chicago and made possible thanks to support from the International Women's Media Foundation.

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Griyo (fried pork) with akra (taro root fritters) and patat fri (fried white sweet potato); Patricia Desir with goat stew SANDY NOTO

RESTAURANT REVIEW

Burn the floor at Kizin Creole

Six years along, the city's only Haitian restaurant is going strong.

By **MIKE SULA**

This Saturday night after he closes the kitchen, chef Daniel Desir will clear the back dining room and burn the floor at his West Rogers Park restaurant Kizin Creole. Kizin is Chicago's only Haitian restaurant, so it's a good thing that only means he'll be dancing—more specifically, offering the first of four weekly konpa classes leading up to the restaurant's sixth annual Taste of Haiti festival, on Saturday, September 28.

Konpa (aka compas) is Haiti's contemporary merengue, and Desir, who's danced professionally, is the founder of Tamboula Ethnic Dance Company. But he's first and foremost a chef. Along with his wife, Patricia, a graduate of Le Cordon Bleu, and his mother, Melicia, he's been cooking at Kizin since 2013, when they purchased and renamed the Haitian storefront Chez Violette. Two years prior, when I wrote about that restaurant, Desir was a regular and a business student advising ➔

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FOOD & DRINK

Search the Reader's online database of thousands of Chicago-area restaurants—and add your own review—at chicagoreader.com/food.



continued from 9

its owner, Violette Adrien, on marketing and advertising. Even then, though, he was something of a renaissance man.

He'd been a schoolteacher back in Haiti, and during his training he took a culinary track. Before all that he grew up cooking at Melicia's side in rural Jacmel, in the southern part of the country, mastering the foundations of the syncretic creole cuisine that predates and shaped our own Louisiana creole food. Indigenous, African, and French influences, along with bits of Spanish and Arabic, guided the foodways in Haiti.

The Desirs have a drink on the menu they call My Childhood that embodies the personal touch they put on classic dishes of their youth—literally in this case. It's carrot, celery, and beet juice blended with coconut milk, and it's the precise formula Melicia made Daniel drink every day as a tonic when he was young.

"I used to hate it," he says, but he'll drink it every once in awhile now—he knows it's good for him.

The Desirs' menu can depend on availability—they were out of conch when I visited—but they offer many of the essentials, like the flaky puff pastry *paté*, stuffed with beef, chicken, veg-

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Legim (vegetable mash); Kizim
Creole's interior
SANDY NOTO



FOOD & DRINK



Paté SANDY NOTO

etables, hard-boiled egg, or salted cod. These are classic, and they are baked, so they don't embody the serious fry game at play at Kizin the way that *griyo*, the national dish of Haiti, does. For this the Desirs marinate chunks of pork shoulder in *epis*, the foundational Haitian seasoning base of onions, garlic, bell peppers, green onions, garlic, tomatoes, celery, parsley, thyme, and sometimes Scotch bonnet peppers, then slowly braise them before deep-frying the chunks to a gentle crisp. Plated along with golden-fried plantains, *akra* (aka *malanga*, or taro root fritters), and *patat fri* (slices of fried white sweet potato), they make up a kind of Haitian fritto misto known as *fritay*.

This only calls for a side of *pikliz*, the tart, piercing Scotch bonnet-spiced slaw that generally brings this cuisine's richness into sharp focus, as it does with *ke bef*, stewed oxtail, *kabrit creole*, stewed bone-in goat tenderized and smothered in its tomato-boostered braising liquid, or *diri djondjon*, deep, earthy rice pigmented with black mushrooms; but especially with Patricia's mac and cheese, a kind of baked ziti gratin bonded with melted cheddar and sauced with whatever stew you're having alongside it. Even the largely vegetable-based *legim*—a mash of eggplants, chayote, carrots, cabbage, watercress, and spinach—seems incomplete without *pikliz*.

Most of the regular menu items won't be available during the Taste of Haiti Festival. For that the Desirs are going off-menu, offering, along with the konpa, card games, and a cook-

ing demo, rarities such as *tchaka*, a corn and red bean soup, and *mayi moulén*, a cornmeal porridge served with black bean sauce.

"We're gonna have some stuff that people probably haven't eaten for years," says Desir—all the better to fuel the burning of the floor.

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Changing spaces

Written and photographed by KATHLEEN HINKEL

DOUGLAS, UNION, AND GRANT PARK have served as valued community centers for Chicago since the mid 1800s. Today, all three parks host thousands of attendees for popular private music festivals each summer (Lyrical Lemonade Summer Smash, Pitchfork Music Festival, and Lollapalooza) and take on a different personality for

one weekend each year before returning to their treasured role as neighborly places-to gather. This project explores these spaces and their inhabitants. 

 [@vancityvisuals](https://twitter.com/vancityvisuals)



August 13, 2019:
Sophie Aleves,
seven, plays soccer
in Douglas Park
one morning.

June 30, 2019:
Attendees rush to
catch a surprise
act during the
Lyrical Lemonade
Summer Smash.



(Opposite) August 13, 2019: Baseball fields on the south lawn of Grant Park were home to Canadian geese.

(Above) August 4, 2019: Baseball fields on the south lawn of Grant Park were home to Lollapalooza attendees watching Kasey Musgraves.



August 13, 2019: A person wanders through a grove of trees in Union Park.

July 21, 2019: Emily Wolniewicz, 21, and Avian Ciganko-Ford, 21, both of Minnesota, take a break under the trees while attending the Pitchfork Music Festival in Union Park.



July 13, 2019: James Rogers, 63, sits on a bench in Union Park to pass the time. Rogers was staying at the nearby Pacific Garden Mission while working on finding employment and housing.



July 19, 2019: Attendees at the Pitchfork Music Festival rest on a bench in Union Park.

August 13, 2019: A light post on the north side of Grant Park with the Aon Center in the background.



August 4, 2019: A man climbs a light post on the north side of Grant Park during Meek Mill's performance at Lollapalooza.



August 13, 2019: The south lawn of Grant Park, just north of the museum campus, is empty on a recent Tuesday.

August 4, 2019: Kasey Musgraves performs on the south lawn of Grant Park during Lollapalooza.



Into the Woods 📍 MICHAEL BROSILOW

rybook enhancement of them—the romantic allure of the past (*Merrily We Roll Along*), the conflict between independence and marriage (*Company*), the ravages of vengeance (*Sweeney Todd*), and of course, the magical promise of romance in nature (*A Little Night Music*). But as Griffin's nearly note-perfect production makes clear, it's not the fracturing of the fairy tales that matters. It's what we do and who we become (and what we do pretty much defines us, for better or worse) once we know the happy ending is out of reach. "Opportunity is not a lengthy visitor," Cinderella (Ximone Rose) observes as she tries to decide whether or not she wants to be "caught" by the prince. And as her prince's infidelity in the second act proves, getting what you think you want may not be the same as getting what you need.

By staging this show in the round, Griffin (whose past Sondheim productions at Chicago Shakespeare still send disciples into rapturous reminiscence) brings us all in as

coconspirators of sorts. The actors enter and exit from aisles around us, and Rapunzel (Cecilia Iole) warbles from her "tower" from among the audience. We're implicated in what happens to them in a way that a proscenium

RR INTO THE WOODS
Through 9/22: Wed-Fri 7:30 PM, Sat 3 and 7:30 PM, Sun 2 and 8 PM (except 9/1 and 9/15, 2 PM only), Tue 7:30 PM; also Wed 8/28 and 9/11, 3 PM, Writers Theatre, 325 Tudor Ct., Glencoe, 847-242-6000, writers theatre.org, \$50-\$80.

staging wouldn't provide, and in a way that underscores both the circularity of fate and the communal assertions of the soaring "No One Is Alone." The three-piece band, led by pianist Charlotte Rivard-Hoster (musical director Matt Deitchman provided new orchestrations for piano, percussion, and winds, ➔

REVIEW

Into the Woods is lovely, dark, and deep

Gary Griffin's staging for Writers Theatre brings out the intimacy, sorrow, and wit of Stephen Sondheim's fairy-tale musical.

By **KERRY REID**

In *Look, I Made a Hat*, the second volume of his lyrics and musings about his work, Stephen Sondheim notes the unlikely genesis for *Into the Woods*: he and book writer James Lapine had concocted an idea for a TV special mashing up characters from similar comedies (Ralph and Alice Kramden from *The Honeymooners*, Archie and Edith Bunker from *All in the Family*) with characters from various cop and medical dramas, using a car accident as the narrative pretext for bringing them all together. When that project (perhaps unsurprisingly) fell apart, they decided to apply the concept of colliding worlds to stories collected by the Brothers Grimm, specifically Cinderella, Rapunzel, and Little Red Riding Hood (here called "Little Red") with the English folktale of Jack and the Bean-

stalk tossed into the mix. They then invented a childless baker and his wife (a mundane working-class couple, not unlike the Kramdens and Bunkers), whose quest to fulfill a scavenger hunt in order to overcome a witch's curse on their fecundity intersects with the fairy-tale foursome.

Though the show famously cautions "Children Will Listen," Gary Griffin's in-the-round staging for Writers Theatre makes it clear that it's not the kids who need to be reminded of the unintended consequences of words and deeds of expedient self-interest. It's the grown-ups.

As many have noted since the show's 1987 Broadway premiere, *Into the Woods* isn't a bucolic departure from Sondheim's enduring obsessions about adult life, but a poignant sto-

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WT
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THEATER

continued from 15

nicely rendered in Christopher M. LaPorte's sound design), are perched underneath a surrealist treelike structure (designed by Scott Davis) interspersed with smashed keyboards that suggest—perhaps a bit too obviously—that what we're going to hear won't be exactly like past adventures in this particular patch of musical-theater wilderness.

Most importantly, Griffin keeps the farcical elements of the first act and the darker existential quandaries of the second in balance, and we see the roots of the latter winding through the former. Little Red (Lucy Godínez) has an unapologetic appetite, much like the Wolf (Matt Edmonds) she gleefully dispatches, but when the Giant's Wife returns in search of Jack (Ben Barker), the slayer of her husband, the notion of killing monsters doesn't feel quite so satisfying, or final.

The cast is mind-blowingly good, but special attention must be paid to Bethany Thomas's Witch, who turns "Our Little World" into a

fierce, heartrending ode to mother love (even if her path to motherhood involves kidnapping), and whose transformation from Halloween crone to glam siren in Mara Blumenfeld's clever costumes is entrancing. Michael Mahler and Brianna Borger as the Baker and the Baker's Wife subtly show how wistfulness curdles into resentment in long-term relationships. Alex Benoit and Ryan McBride, the princes to Rapunzel and Cinders, respectively, provide all the self-satisfied comic relief one could want as upper-class twits.

There is a moment at the very end that veers too closely to the sentimentality Griffin otherwise avoids in this rich and rewarding production, filled with wise, witty, and often wrenching reminders that the stories we tell ourselves (never mind the ones we tell the kids) can deceive as well as nourish. **A**

[@kerryreid](#)

THE CAMINO PROJECT

Through 9/22 (possible extension to 10/13): Sat-Sun 3 PM, beginning and ending at Ipsento 606, 1813 N. Milwaukee, theatre-y.com, **FREE** (reservation required).



The Camino Project **JOE BARABE**

REVIEW

Wherever you go, there you are

Theatre Y's *The Camino Project* gives a secular twist to a spiritual tradition.

By **JOSH FLANDERS**

In 2017, members of Chicago's Theatre Y made an extraordinary excursion, walking across Spain's Camino de Santiago, a 500-mile route that fellow pilgrims have taken for centuries.

Starting on the French border and ending in Finisterre (or "the end of the world" in Latin), it inspired the creation of *The Camino Project*, a mini pilgrimage through Bucktown and Humboldt Park, directed by Melissa Lorraine, written and conceived by Evan Hill, and choreographed by Dénes Döbri and Heni Varga.

It is a six-hour journey that involves a five-mile trek, theatrical experiences, dance, movement, performance art, and snacks, as well as a full meal. This is a theatrical experience unlike any other. While theater is communal, spending the better part of the afternoon and evening with a group of

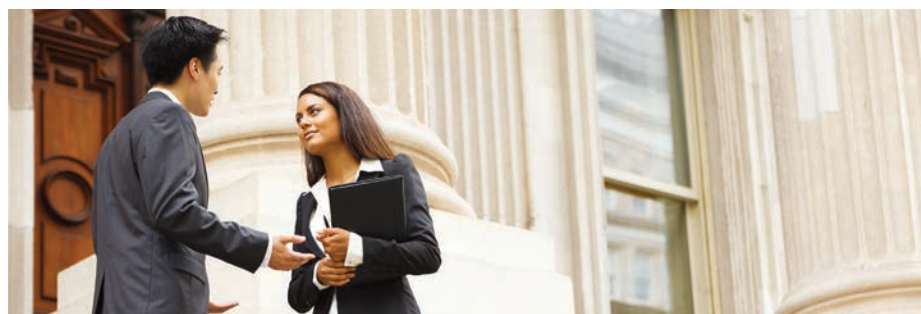
strangers walking, breaking bread, and experiencing art creates a unique bond. These are fellow sojourners and they, along with the vibrant, welcoming cast, become friends by the end of the day.

Upon first arriving to experience and be an active participant in *The Camino Project* in a park by the 606, you find a member of "The Bureau of Transient Affairs," who wears a red hat and looks like a travel agent. She has your passport and will check you in.

The charismatic Tour Guide (Eric K. Roberts) welcomes everyone and shares the history of Camino de Santiago, the 33-day trek across Spain. His insights prepare the group for travel and set the tone for the day; daily life itself is tourism, now that the grand adventures are over and all the places explored; life has been reduced to two things, business and pleasure; and most Zen-like, you go on

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THEATER

a journey in order to find out why you went. Roberts is a vivacious guide, keeping patrons safe by yelling “bike” whenever a cyclist sails past on the 606, or encouraging folks to yell “buen camino!” at passersby.

As the group journeys, they encounter various actors along the way. One of the joys of this walking performance is the reaction of people just walking by, or sitting as the sojourners walk past followed by a cast member pushing a cart with loudspeakers emitting music or sound effects. (This was the only downside, as frequently the volume was so loud I covered my ears.) Oftentimes, strangers would watch a particular performance all the way through from the fringes. Early on the journey, a couple inquired as to what was going on and after learning it was a six-hour artistic experience, and there was unexpectedly extra room, they joined the group. Both expressed delight at the end of the show that they had decided to make the spontaneous decision to embark on this adventure as accidental tourists.

While there is no clear narrative, more than 20 cast members weave together various experiences along their Camino journey. There is adventure, love, even tragedy. They explore what it means to be free, as well as the thresholds and borders that we choose to cross or why we avoid them. Yet it is as much

a personal, internal journey as an external one. At one point, Roberts makes an insightful comment that each time you say something bad or good about yourself, you are at war or peace, respectively, with yourself. All the war and all the peace originates in our heads.

Many of the performances play with perspective, movement, and the tenuousness of the human body. The city becomes its own stage, and the experience of movement through it is cinematic. At one point, actors ask if the audience wants to experience the next part visually or through other senses. Naturally, I said the latter, and was blindfolded and led gently by Friendship (Alanna Gerardi) on a delightful walk, touching plants and catching various sounds and smells, safe in her steady hands.

The evening concludes at an artists’ collective made up to look like a Spanish *albergue* (hostel) where actors and audience members enjoy dinner and kibitz. The highlight is one of the hosts (Arlene Arnone) dancing and singing “My Way,” as well as photos of the actual Camino de Santiago. Through camaraderie, introspection, and an eventful journey, this secular art pilgrimage reflects the spiritual goals of the original. 

 @joshua_flanders



The Camino Project  JOE BARABE

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THEATER

OPENING

RR *Casa Valentina* makes a demand for gray space

Harvey Fierstein's play about a cross-dressing Catskills resort reveals schisms.

My favorite question as an arts journalist is "Why now?" When Harvey Fierstein's *Casa Valentina* first hit New York stages in 2014, the answer seemed clear. Across the country, states had started to legalize queer marriage left and right; it wasn't a matter of if it would become the law of the land, but when. With the white weddings and registries, however, continued the question of assimilation: What do we lose when we insist we're just like everyone else? Or, more importantly, *whom* do we lose?

This beautifully acted show from Pride Films and Plays, directed by Michael D. Graham, scratches at those questions through a historic lens. Placing us in 1962, and using a false hierarchy between "homosexuals" and cross-dressers—straight men who dress up as conventional women—Fierstein gathers a group at a Catskills resort established exclusively for the latter. For the emphatically straight, cisgender men, it's an escape, an Eden where they "femmepersonate" in dresses and lipstick. They use she/her pronouns; they call each other by their chosen names. Some of their wives are in on the scheme, but most have families who choose to ignore the poorly kept secret.

But when one of the most prominent members of their community, Charlotte, arrives with a plot to decriminalize cross-dressing, they hit an impasse. Part of Charlotte's plan involves formally denouncing homosexuality, which would wipe away any sense of "gray" space for the community. Prejudices are quickly revealed and schisms emerge.

In 2014, this was a cautionary tale about the shortcomings of queer legitimacy in what felt like a newly optimistic time. In 2019, it feels like a complete dismantling of the very notion of that legitimacy, an assertion that accepting the vastness of sex and gender will always be impossible within the confines of the fickle state. —**KT HAWBAKER** *CASA VALENTINA Through 9/29: Thu-Sat 7:30 PM, Sun 5 PM, Pride Arts Center, 4139 N. Broadway, 866-811-4111, pridefilmsandplays.com, \$30-\$40, \$25 students, seniors, and military (not valid Sat).*

Writer's block

Right Brain Project's *(Non)Fiction* strains credulity.

Playwright Jillian Leff's tale of a rookie novelist whose big break depends on her ability to convert her partner's trauma into a commercial blockbuster is an eye roller. Long story short: there is so much to side-eye in the Right Brain Project's 90-minute, four-person drama that you might well leave with improved peripheral vision. Directed by Kathi Kaity, *(Non)Fiction* wades toward the preposterous before wholly diving into the deep end of what-even-is-this folderol.

The first problem is Leff's premise that a young, unpublished novelist would get life-changing money for a first-time book that is still in the process of being written—in longhand no less. Maybe a fairy-tale-god-mother publishing house would offer that kind of deal to, say, a Kardashian. But Stephanie (Maddy Bernhardt) is no celebrity. And while her partner, Mike (Justin Verstraete), and his cousin, Emma (Cristiana Barbatelli),



Casa Valentina CODY JOLLY

express varying degrees of outrage at having their lives appropriated, it's tough to invest in their ostensible pain because it rings so hollow and sounds so perfunctory. The second problem is this: Instead of digging deep, Leff merely draws a faint outline around Mike and Emma's nightmarish shared past. It's a shallow, milquetoast treatment at best. Finally: it doesn't help even a little that Leff has created a full-on cartoon stereotype agent (Tim Lee) who seems like an extra in a middle-school reading of an unauthorized *Entourage* episode. *(Non)Fiction* doesn't end so much as it fizzles out. Nothing is really resolved, but that doesn't really matter because nothing is particularly memorable either. —**CATEY SULLIVAN** *(Non)FICTION Through 9/14: Thu-Sat 7:30 PM, Sun 3 PM, Athenaeum Theatre, 2936 N. Southport, 773-935-6875, therbp.org \$25, \$15 Sun.*

Lost in the Star Wars

Trump in Space doesn't find the right satirical landing pad.

Few things age as quickly as topical satire, especially in an age of unrestrained Twitter bursts and 24-hour news cycles. *Trump in Space*, a toothless political satire created a couple years ago by the LA branch of Second City (book and lyrics by Landon Kirksey and Gillian Bellinger, music by Sam Johnides and Tony Gonzalez) and now revived here, is a case in point. Back in 2017, this show won an award at the Hollywood Fringe Festival. But a lot has happened in the country since then, almost none of it reflected in this local premiere, which spends at least as much time parodying tropes from *Star Wars*, *Star Trek*, and *Battlestar Galactica* as poking gentle fun at the Trumpists and a handful of Democrats (specifically Senators Sanders and Warren and House Speaker Nancy Pelosi). The satirical side of the material is much more timid than what you might see on *Saturday Night Live* or *The Late Show With Stephen Colbert*. Most of the political humor is based on the theory that you can get a laugh by just mentioning the name of someone in the news. And the sci-fi and rom-com portions of the show are no deeper and no more sincere than you might see in an improv set. John Hildreth's staging features a cast of energetic, pretty good performers, none of whom can wring strong, deep laughs from this material. The show is billed as a musical, but if there are trained singers in the cast, I could not tell from the croaking performances (under the musical direction of Phil Caldwell) opening night —**JACK HELBIG** *TRUMP IN SPACE Through 9/28: Sat 7:30 and 9:30 PM, Laugh Out Loud Theater, 3851 N. Lincoln, 773-857-6000, laughoutloudtheater.com \$20, \$15 seniors, \$12 students, all ages, but recommended 18+ due to language.* [A]



FILM

LOS REYES ★★★

Directed by Bettina Perut and Iván Osnovikoff. In Spanish with subtitles. 77 min. Fri 8/30-Thu 9/5. Gene Siskel Film Center, 164 N. State, 312-846-2800, siskelfilmcenter.org, \$8-\$12.

WHAT YOU GONNA DO WHEN THE WORLD'S ON FIRE? ★★★

Directed by Roberto Minervini. 123 min. Fri 8/30-Thu 9/5. Facets Cinémathèque, 1517 W. Fullerton, 773-281-9075, facets.org, \$10.

REVIEW

Only connect

Los Reyes and *What You Gonna Do When the World's on Fire?* take viewers deep into two different communities.

By BEN SACHS

The history of documentary film-making is bound up with notions of ethnography, the work of Robert Flaherty serving as a pioneering and critical example. With such influential films as *Nanook of the North* (1922) and *Moana* (1926), Flaherty used cinema to understand people unlike himself and relate what he'd learned to a general audience. Many have critiqued Flaherty's work over the years,

specifically with regard to its underlying assumption that the subjects needed a third party to document them. (There's also the issue of Flaherty fabricating certain aspects of Eskimo life in *Nanook*, but that's another kettle of fish.) Still, the ethnographic approach can generate insights that a firsthand document might not. An outsider's study of a group of people can contextualize behaviors and rituals in universal terms; it can also have the effect of making the subjects seem exciting and new. As contemporary filmmaker Ben Russell has demonstrated in his work (*Let Each One Go Where He May, Good Luck*), ethnographic filmmaking techniques can seem positively avant-garde when employed imaginatively. This lesson also comes across in two artful new documentaries screening in Chicago this week, Bettina Perut and Iván Osnovikoff's *Los Reyes* and Roberto Minervini's *What You Gonna Do When the World's on Fire?* Both films play up their outsider perspectives to provocative, sometimes beautiful results.

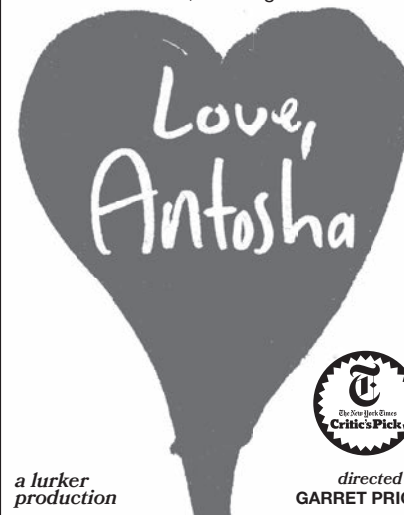
In *Los Reyes*, the feeling of being an out- ➔

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continued from 19

sider is effectively doubled, as Perut and Osno-vikoff consider adolescent skateboarding culture in Santiago, Chile, from the point of view of two homeless dogs who live at a skate park. The movie is as much about being a dog as it is about being a skateboarder, as the filmmakers present the latter as they may be perceived by the former. Nearly all the conversations in the film take place offscreen; when people converse, the directors present close-ups of the canine subjects or what they imagine the dogs are looking at, like stray tennis balls or crawling insects. Similarly, the film's sense of time is organized around what people might consider minor events but which are clearly important to dogs (playing fetch, finding new objects to chew). The Parque de los Reyes comes to seem like a paradise for animals; the movie demonstrates a sense of wonder that dogs might experience during playtime. The human subjects, on the other hand, generally seem unhappy: some of the teenage boys we overhear talk about getting kicked out of their family homes, while others sound as if they're happy only when they're stoned. Yet the dogs and people share an appreciation of the park and a sense of community with the skateboarders who congregate there.

Los Reyes is a charming, calming film, though it's also somewhat one-note; the filmmakers capture the dogs' experience so evocatively in the opening scenes that the remaining passages feel like vamping on a theme. At the same time, their meditative approach teases out an array of interesting metaphysical questions. To what extent does location shape behavior? What does happiness mean to an animal? Is there a sense of liberty that comes with homelessness? Chola and Football, the two canine protagonists of *Los Reyes*, are charismatic figures on which to hang these questions. Communicating a range of emotions, they keep the film from feeling too studios. Perut and Osno-vikoff, for their part, employ a range of devices to connect viewers to the dogs' perspective and render it consistently surprising. The directors' use of extreme close-ups can be disarming; sometimes they fill the entire frame with a paw or nostril to convey how content the dogs are to be alive. Other impressive images include a mud-caked tennis ball and spiders crawling on blades of grass. Much like the way the dogs' happiness provides counterpoint to the human subjects' frustration, these rapturous and contemplative shots offset the unfeeling coldness of the construction sites and high-rises surrounding the park.

The cinematography of *What You Gonna Do When the World's on Fire?* is as impressive as that of *Los Reyes*. Shot in stark black and white, the film feels like something old and recently recovered even though it's all about contemporary American society. This sense of recovery is fitting, as several of the subjects make a point of exhuming the past. One of the film's three narrative threads concerns the New Black Panther Party of New Orleans, which resurrects the politics and activities of Black radicals of the 1960s and '70s to confront systemic racism and classism in present-day America. Some of the most memorable scenes of *What You Gonna Do* show the Panthers delivering meals to the city's homeless population and comforting a family whose home has been defaced by members of the KKK—passages of kindness that generate sympathy with the subjects.

Minervini alternates scenes of the Panthers with portraits of a woman named Judy Hill, an ex-convict who's recently opened a bar, and two boys named Ronaldo and Titus, school-aged brothers who are learning to navigate playtime and familial responsibilities in a dangerous neighborhood. Like *Los Reyes*, the structure of Minervini's film feels intuitive and poetic; the progression doesn't feel tied to events so much as to the spirit of lower-class Black New Orleans. That spirit is communal in nature, as *What You Gonna Do* shows repeatedly how the subjects rely on one another for moral support.

Minervini is a white Italian filmmaker who's lived in Texas for a number of years, and while the subjects in *What You Gonna Do* are open and sincere, the director's point of view, on the whole, feels detached. The actions presented here seem less like the will of the subjects than like rituals or socially defined behaviors. Sometimes Minervini's slant adds to one's sense of the community under consideration; the scenes of people singing in groups are especially moving, as they point to a shared cultural experience that holds the people together. At other times, the charisma of Minervini's subjects is powerful enough to cut through the ethnographic vibe, as when Judy comforts a victim of sexual violence by sharing her own history of abuse or when Ronaldo searches frantically for his younger brother in a freight yard when the latter disappears for too long during a game of hide-and-seek. Moments like these suggest the fruits of an ethnographic approach: that out of a spirit of academic curiosity a genuine human connection might form. **A**



Aquarela

NOW PLAYING

N Aquarela

A breathtaking and offensive documentary in the vein of Werner Herzog's *Lessons of Darkness* (1992), Viktor Kossakovsky's film about floods, melting ice caps, and extreme weather also continues a recent trend of nonfiction features (*Behemoth*, *Anthropocene: The Human Epoch*) that find visual beauty in environmental crisis. Kossakovsky presents scenes of scientific crews working on the tenuous frozen surface of Russia's Lake Baikal, arctic ice mountains breaking apart, and Hurricane Irma ravaging Miami, forgoing narration or talking heads that might explain these phenomena. The movie is essentially an art-house spectacle, with handsome big-screen imagery and a heavy-metal score (by Eicca Toppinen of the band Apocalyptica) that makes a considerable visceral impact. Yet apart from some vague ideas about the power of nature, Kossakovsky doesn't communicate anything one can really think about—he seems to be inviting viewers to sit back and enjoy the devastation of our planet. In English and subtitled Russian and Spanish. **—BEN SACHS** PG, 89 min. Fri 8/30–Thu 9/5, 1:30, 3:30, 5:30, 7:30, and 9:30 PM. Music Box

Back to School

Rodney Dangerfield as an amiably crass, nouveau riche businessman (he owns a chain of “tall and fat” shops) who joins his son (Keith Gordon) at a midwestern university to get the college degree he never had time for (1986). It's a good character for Dangerfield, one that veers him away from the “I don't get no respect” pathos that comes too easily to him, and enough attention is paid to the minimal plot to integrate Dangerfield's classically constructed one-liners into something like a dramatic situation. This is what they mean by “a good vehicle.” With Sally Kellerman (as Dangerfield's improbable love interest, she's more human than she's seemed in years), Adrienne Barbeau (who seems to have turned into Agnes Moorehead when no one was looking), Burt Young, Ned Beatty, and Robert Downey Jr. **—DAVE KEHR** PG-13, 96 min. Tue 9/3–Thu 9/5, 10:30 PM. Logan

N Brittany Runs a Marathon

This Audience Award winner at the 2019 Sundance Film Festival centers on a rudderless, nearly 30-year-old New Yorker (Jillian Bell) who, after a disappointing doctor's appointment, decides to ditch her unhealthy habits and run the New York City Marathon. Turns out, shedding 40 pounds and getting fit are the easier legs of her journey, while fixing what's inside—distrust of others and dislike of herself, primarily—takes time. Writer-director Paul Downs Colaizzo based the titular character on his roommate, and I imagine this Brittany is a lovely, inspiring person. Movie Brittany, however, is frequently rude and dismissive, sometimes cruel, and even the knowledge that her attitude stems from her insecurity and other personal issues doesn't make rooting for her any easier. Many of the side characters, including a slacker love interest (Utkarsh Ambudkar), also register as more irritating than funny or endearing. Brittany's brother-in-law (Lil Rel Howery) and neighbor-turned-running buddy (Michaela Watkins) generate some warmth in their constructive interactions with the protagonist, but overall the film does not feel good to watch. Judging by the smattering of strained ha's in my theater at laugh lines, it appears that viewers want to like these characters because the story suggests they should, and they feel they're supposed to, yet they have to push themselves to get there. I too admire Colaizzo's effort, but in the end found myself ruminating on why I was expected to cheer at the finish line. **—LEAH PICKETT R**, 103 min. Fri 8/30–Mon 9/2, 1:45, 4:30, 7:10, and 9:50 PM; Tue 9/3–Thu 9/5, 2, 4:30, 7:10, and 9:50 PM. River East 21

N The Case of Hana & Alice

Celebrated Japanese director Shunji Iwai (*Love Letter*; *New York, I Love You*) turns to animation in this liting, piquant 2015 prequel to his 2004 live-action high school rom-com *Hana and Alice*, opting for rotoscoping rather than the ubiquitous anime style of wide-eyed waifs that derives from manga. The mode not only enhances his closely observed psychological portraits of two overly imaginative middle-school misfits who become best friends, it also allows for

the stars of his original, Anne Suzuki and Yû Aoi, to plausibly reprise their roles. Alice (Yû), the only child of divorced parents, moves with her author mom to a remote small town where she fears terminal boredom until school bullies become allies and rope her into a mystery surrounding the rumored murder of a missing former classmate. Soon Alice's shut-in neighbor, school dropout Hana (Suzuki), takes an active interest in the case. Chief among the many lyrical sequences are those in which Alice befriends an elderly company man; their poignant exchange on a park swing set recalls the great Takashi Shimura in Akira Kurosawa's 1952 classic *Ikiru*. In Japanese with subtitles. —**ANDREA GRONVALL** 99 min. Fri 8/30, 4 and 8 PM; Sat 8/31, 2 PM; Sun 9/1, 4 PM; Mon 9/2, 5 PM; Tue 9/3, 6 PM; Wed 9/4, 7:45 PM; and Thu 9/5, 6 PM. Gene Siskel Film Center

RR Counsellor at Law

John Barrymore plays a Jewish lawyer with an unfaithful wife and a faithful mistress in Elmer Rice's 1933 adaptation of his own play. It's one of Barrymore's best performances, and William Wyler's direction of this brisk comedy-drama is exemplary. With Bebe Daniels, Doris Kenyon, and Melvyn Douglas. —**JONATHAN ROSENBAUM** 82 min. 35 mm. Wed 9/4, 7:30 PM. Northeastern Illinois University

RR Dark Victory

This 1939 drama is exactly what people mean when they refer to a "Bette Davis movie." She stars as a spoiled Long Island socialite who, having discovered she's dying of a brain tumor, takes her stableman's advice and packs a lifetime into one glorious summer. Humphrey Bogart is the stableman, and George Brent is her surgeon husband. This is the definitive Davis display, not to be missed. Edmund Goulding directed. —**DON DRUKER** 106 min. 35 mm. Sat 8/31-Mon 9/2, 11:30 AM. Music Box

N Don't Let Go

Writer and director Jacob Estes (*The Details*) is back with *Don't Let Go*, a new film that's part thriller and part mystery and follows Los Angeles detective Jack Radcliff (David Oyelowo) as he investigates the murder of his brother, sister-in-law, and beloved niece, Ashley (brilliantly played by Storm Reid). Things intensify when he starts receiving phone calls from Ashley, who says she's calling several days before the murder. This sends Jack

off on a mission to not only solve the case but attempt to prevent the murder from happening in Ashley's time line. The film effectively builds on the suspense from the mysterious phone calls and alternate time lines, but it fails to bring nuance and depth to any of the other scenes or revelations in the film, like the identity of the murderer or the strained relationship between Jack and his brother, a drug dealer. Nonetheless, for genre fans not yet burnt out by time-travel spectacles, *Don't Let Go* might be worth the watch. —**MARISSA DE LA CERDA** R, 103 min. ArLight, Block 37, Chatham 14, Showplace ICON

The Queen

Frank Simon's 1968 cinema-verite documentary chronicling the Miss All-American Camp Beauty Pageant held in New York City in February 1967 is more interesting in some ways for its period flavor—as a zoom-happy, all-over-the-place 60s document—than for its depiction of the drag event, though both aspects have some value. —**JONATHAN ROSENBAUM** 68 min. Fri 8/30, 5:45 PM; Sat 8/31-Mon 9/2, 11:30 AM; Tue 9/3, 7:30 PM; Wed 9/4-Thu 9/5, 3:30 PM. Music Box

RR Shadow of a Doubt

Alfred Hitchcock's first indisputable masterpiece (1943). Joseph Cotten is Uncle Charlie, aka the Merry Widow Murderer, who returns to his hometown to visit his niece and namesake, played by Teresa Wright. Hitchcock's discovery of darkness within the heart of small-town America remains one of his most harrowing films, a peek behind the facade of security that reveals loneliness, despair, and death. Thornton Wilder collaborated on the script; it's *Our Town* turned inside out. —**DAVE KEHR** PG, 108 min. 35 mm. Film critic and artist Fred Camper lectures at the Tuesday screening. Fri 8/30, 4 PM, and Tue 9/3, 6 PM. Gene Siskel Film Center

ALSO PLAYING

All Creatures Here Below

A desperate young couple at the end of their financial rope flee across country after the wife abducts an infant. Collin Schiffli directed. 91 min. Showing as part of the Midwest Independent Film Festival's monthly event. Preceded by a reception and a panel at 6 PM. Tue 9/3, 7:30 PM. Landmark's Century Centre



The Case of Hana & Alice

N Chicagoland Shorts Vol. 5

An annual curated selection of local films. Represented filmmakers in this fifth edition include Jennifer Boles, Jiayi Chen and Cameron Worden, Lonnie Edwards, Meredith Leich, Sebastián Pinzón Silva, Ashley Thompson, and Marisa Tolomeo. 78 min. Wed 9/4, 7:30 PM. Beverly Arts Center

N Gags the Clown

Adam Krause directed this comedy-horror film about a mysterious clown who starts roaming the streets of Green Bay, Wisconsin. 89 min. Krause attends the Friday and Tuesday screenings. Fri 8/30-Sat 8/31, midnight; and Tue 9/3, 8 PM. Music Box



SEPTEMBER LINEUP

Filmmaker appearances, events & more!

WAR AND PEACE Aug. 31 & Sept. 1

Japanese anime **THE CASE OF HANA & ALICE** Aug. 30 - Sept. 5

LOS REYES Aug. 30 - Sept. 5

MARIANNE & LEONARD: WORDS OF LOVE Aug. 30 - Sept. 5

PARIS IS BURNING Aug. 30 - Sept. 4

New restoration! **THE RETURN OF MARTIN GUERRE** Sept. 1, 2 & 5

Abbas Kiarostami Retrospective Sept. 6 - Oct. 30

Morgan Spurlock's **SUPER SIZE ME 2: HOLY CHICKEN!** Sept. 6 - 19

BUÑUEL IN THE LABYRINTH OF THE TURTLES Sept. 6 - 12

NO SMALL MATTER Sept. 6 - 12

AMERICAN HERETICS: THE POLITICS OF THE GOSPEL Sept. 6, 8, 14, 21 & 30

COOKED Sept. 13 - 19

Yukut drama **ÁGA** Sept. 13 - 19

JAY MYSELF Sept. 20 - 26

PIRANHAS Sept. 20 - 26

All female crew sails the Whitbread Around the World Race in **MAIDEN** Sept. 20 - 26

A FAITHFUL MAN Sept. 27 - Oct. 3

Jeff Goldblum & Tye Sheridan in **THE MOUNTAIN** Sept. 27 - Oct. 3

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N Squadron 303

Denis Delić directed this Polish-UK film about a squadron of Polish pilots who fought in the Battle of Britain during World War II. In English and subtitled Polish. 104 min. Fri 9/30, 7:30 PM; Sat 8/31, 5 and 7:30 PM; Sun 9/1, 2:30 and 5 PM; Mon 9/2-Thu 9/5, 7:30 PM. Facets Cinematheque

Two Irenees

Fabio Meira directed this 2017 Brazilian drama about a teen who discovers that her father has a second secret family, including a daughter her own age who shares her name. In Portuguese with subtitles. 89 min. Wed 9/4, 6:30 PM. Chicago Cultural Center **FREE**

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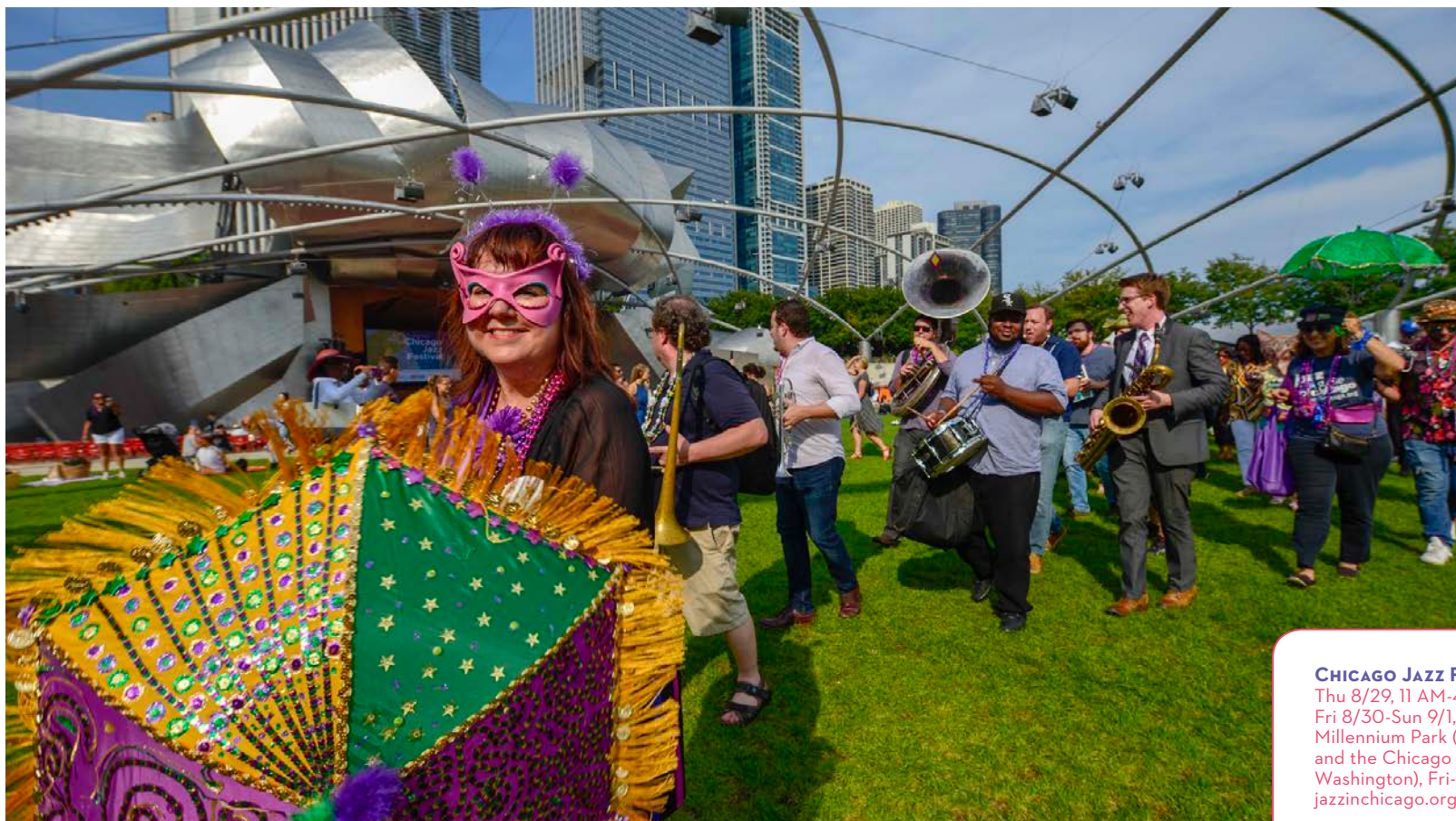
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The Mystick Krewe of Laff and the Big Shoulders Brass Band lead a second-line procession at the 2018 Chicago Jazz Festival.
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and the Chicago Cultural Center (78 E.
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jazzinchicago.org, free, all ages

The Reader's guide to the 2019 Chicago Jazz Festival

Its sprawling cross section of the genre includes world-changing explorers the Art Ensemble of Chicago, trad band the Fat Babies, venerable guitarist George Freeman, and restless experimenter Rob Mazurek.

By JOHN CORBETT, BILL MEYER, AND JAMES PORTER

An old pair of shoes, the United States Postal Service, a loving spouse—when things have been around awhile, it's all too easy to take them for granted.

The Chicago Jazz Festival has been with us for more than four decades—its 2019 incarnation will be its 41st. It's a world-class festival, and has been since it began in 1979. This year may not be its pinnacle, but it's no exception to that status either—the stellar lineup draws musicians from the entire astronomical map of jazz styles, exploring a wonderfully diverse cross section of approaches to creative impro-

vised music and the historical jazz continuum. The organizers also remain diligent in their attention to the local scene, making this the weightiest anchor in the city's array of big summer festivals.

Many similar events stumble when it comes to sound quality, but the Chicago Jazz Festival is uniformly excellent on that score. The lake-front setting couldn't be more picturesque, and since the fest moved to Millennium Park in 2017, it's perfected the side-stage situation—what used to feel almost like a street fair is now a proper setting to hear such great music. And this year the city's strong slate of

satellite shows (which starts the Friday before the fest) is better distributed around Chicago, especially on the south side, thanks to a diversity of partnerships on the ground. North-side mainstays Constellation and Elastic Arts are joined by the Association for the Advancement of Creative Musicians, Ernest Dawkins's Live the Spirit Residency, Transition East, the South Side Jazz Coalition, and the late Fred Anderson's Birdhouse nonprofit.

But the Chicago Jazz Festival lacks one thing that other major American jazz festivals have: a ticketed entrance. Here's a slap to wake us out of our complacency—this festival is free. Every bit of it. That's a rare luxury I'm not sure Chicago appreciates enough. Anyone who wants to (and can afford bus or train fare downtown) can come spend an afternoon meandering among stages, catching heavy stars such as bassist Christian McBride and trumpeter Ambrose Akinmusire and killer-dillers from across the Latin-jazz spectrum, among them pianist Eddie Palmieri and the super-group Latino-America Unida (which includes Miguel Zenon, Antonio Sanchez, Melissa Aldana, and David Virelles). You can pack a picnic and get serenaded by marquee vocalists such as Cécile McLorin Salvant, Freddy Cole, and Ben Sidran. You can check out some of the city's musical youth in the Young Jazz Lions series, or peer in on Chicago's vibrant van-

guard scene via sets by bassist Anton Hatwich, multi-instrumentalist Ben LaMar Gay, and drummer Jeremy Cunningham—plus a couple of concerts honoring the AACM, including one featuring the Art Ensemble of Chicago, which for its 50th anniversary has expanded from the quintet that became world famous in the 1960s and '70s to become a 13-piece band stocked with exciting players.

The *Reader's* preview coverage takes a close look at seven acts on the bill, the Art Ensemble among them. Aside from trumpeter Russ Johnson, who moved from New York to Wisconsin in 2012, they're all current or former Chicagoans: restless and prolific multi-instrumentalist Rob Mazurek, trad band the Fat Babies, linchpin saxophonist Dave Rempis, venerable guitarist George Freeman in a collaboration with blues harmonica master Billy Branch, and drummer Mike Reed celebrating the 50th year of the Jazz Institute of Chicago with an all-star band. —**JOHN CORBETT**

The complete schedule of the Chicago Jazz Festival, as well as a roundup of satellite shows and aftersets, can be found at chicagoreader.com.



MIKE REED'S *THE CITY WAS YELLOW*
 Thu 8/29, 6:30-7:25
 PM, Jay Pritzker
 Pavilion

KEN WEISS

Mike Reed honors the modern golden age of Chicago jazz

The bandleader and drummer assembles an ensemble of composer-performers from *The City Was Yellow*, a “real book” documenting 30 years of the city’s jazz scene.

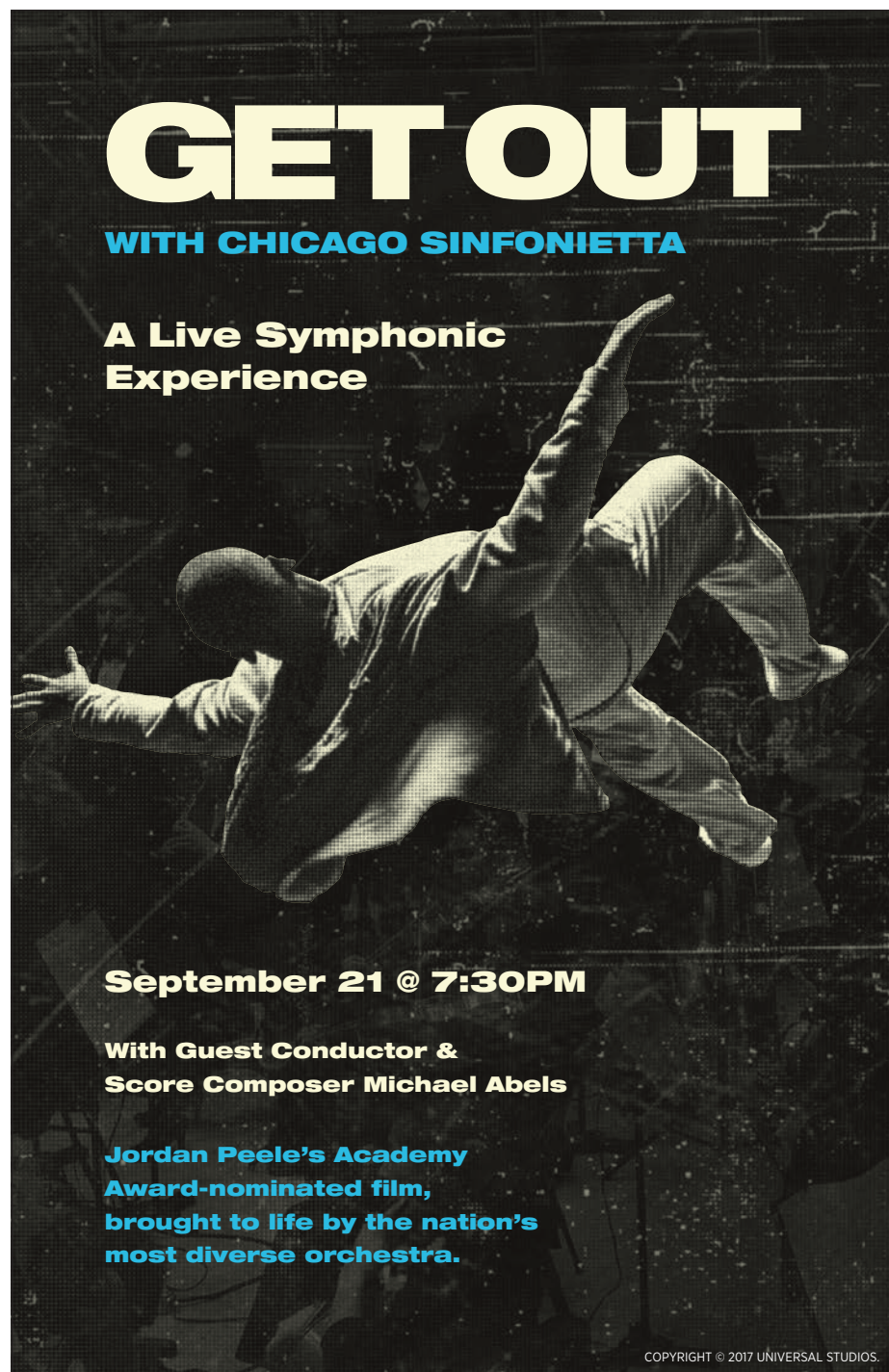
By **BILL MEYER**

Perhaps best known as the founding director of the Pitchfork Music Festival, Mike Reed is also programming chair of the Chicago Jazz Festival—and the drummer, composer, and bandleader is no stranger to its stages either. In projects such as *People, Places & Things*, which explores forgotten postbop from mid-50s Chicago, he has examined the city’s musical past through the lens of contemporary developments and techniques.

More recently Reed has been addressing the milieu he encountered in the 1980s, when he was first checking out the jazz scene and learning how to play the music. Recognizing that his peers and the musicians who mentored them had written dozens of great tunes that weren’t collected anywhere, he set about assembling a “real book”—a volume of sheet music that serves as a performance resource for musicians and as a guide to let them know who and what they ought to check out. *The City Was Yellow*, which takes its name from the color of the sodium-vapor street lamps that used to illuminate Chicago at night, covers music made here between 1980 and 2010, and includes 53 compositions and brief biographies of the artists who wrote them.

(Full disclosure: I contributed four bios to the project.) Now, on the occasion of the Jazz Institute of Chicago’s 50th anniversary, Reed has partnered with the institute to publish the book. Proceeds from sales will go to the JIC’s educational programs.

At last year’s Hyde Park Jazz Festival, Reed led a band of younger players through selections from *The City Was Yellow*. That concert demonstrated that tunes such as “Four in the Evening” (by guitarist Jeff Parker) and “Nairobi Transit” (by reedist Geof Bradfield) didn’t necessarily need their composers on the bandstand to sound great. For this program, Reed has convened a band of musicians whose compositions are featured in the book: in addition to Reed, Bradfield, and Parker, the lineup consists of tenor saxophonist Ari Brown, flutist Nicole Mitchell, cornetist and piccolo trumpeter Rob Mazurek, trombonist Steve Berry, and bassist Matt Ulery. Though this group was assembled especially for this event, some of its members have been playing together since the 1990s—we’re likely to hear not just collegial mutual respect but also the sparks that fly when musicians who know and trust one another get together. 



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Fri, Sept. 19 - Black Joe Lewis & the Honeybears

Sat, Sept. 21 - Reckless Kelly

Sun, Sept. 22 - Nobody's Girl / Colin Gilmore Band

Wed, Sept. 25 - Greyhounds

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SEPTEMBER 11	ELIZABETH'S CRAZY LITTLE THING
	FEATURING SERGIO MAYORA 9PM
SEPTEMBER 12	FLABBY HOFFMAN SHOW 8PM
SEPTEMBER 14	GREEN
SEPTEMBER 15	TONY DO ROSARIO GROUP
SEPTEMBER 16	PROSPECT FOUR 9:30PM
SEPTEMBER 18	MORSE & WAGNER 5:30PM

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© MICHAEL JACKSON

Rob Mazurek refracts melody and groove through cosmic complexity

The trumpeter and polymath returns to his old hometown with the adventurous quartet *Desert Encrypts Vol. 1*.

By **BILL MEYER**

Who says you can't come home again? Though he currently lives in Texas, Rob Mazurek remains closely identified with Chicago. The 54-year-old multi-instrumentalist, composer, improviser, and multimedia artist grew up in Naperville and right out of high school moved into the city, where he attended the Bloom School of Jazz and learned on the bandstand from local luminaries such as Jodie Christian and Lin Halliday. Since the mid-1990s he has maintained the Chicago Underground Duo with drummer Chad Taylor, and they've kept the Chicago Underground name (sometimes as a trio, quartet, or orchestra) even though Taylor long ago moved to the east coast and Mazurek spent eight years in Brazil.

The city is encoded in Mazurek's musical DNA, and he'll celebrate his early achievements here as well as his current work in two separate sets at the Chicago Jazz Festival. Thursday evening he'll revisit one of his early compositions as a member of Mike Reed's *The City Was Yellow* ensemble, and on Friday af-

ternoon he'll perform a set with one of his own newest groups, *Desert Encrypts Vol. 1*.

"Flamingos Dancing on Luminescent Moonbeams," which appears on the *City Was Yellow* project's set list, is the second track on the Chicago Underground's 1998 debut, *Playground*. On that album Mazurek first broke loose from his early grounding in mid-20th-century modern jazz, and the influence of figures such as Art Farmer is evident in the piece's lyrical cornet melody and loose, sauntering groove. Those features periodically recur on 2019's *Desert Encrypts Vol. 1* (Astral Spirits), the self-titled debut by Mazurek's latest quartet, but they emerge from elaborate, interlocking structures and passages of protean free improvisation, and they share space with spacey soundscapes and cosmic poetry.

The musicians on the album—Taylor on drums, Mazurek on piccolo trumpet and electronics, Kris Davis on piano, and Ingebrigt Håker Flaten on double bass—move fluidly between passages of crystalline clarity and roiling turbulence. They refined their chemis-

ROB MAZUREK'S DESERT ENCRYPTS VOL. 1
Fri 8/30, 3-4 PM,
Von Freeman Pavilion

try during intensive rehearsals that preceded the August 2018 unveiling of the quartet at the first iteration of a three-day annual multidisciplinary art event, also named *Desert Encrypts*, in Mazurek's current home base of Marfa.

Located in the high desert an hour from Mexico and three hours from the nearest airport, Marfa nurtures an artistic community out of all proportion with its size (population 1,772) and remoteness. It's home to two major art foundations and a permanent installation by minimalist artist Donald Judd.

"The whole atmosphere is based on art," Mazurek says. "Some of the most interesting artists, thinkers, and makers in the world live and work here full- and part-time. The community in general is very accepting. They want to know what you're doing, and it's easier than in a million-person city, where sometimes it's harder to make those personal connections."

It's just the kind of place for Mazurek to get things done. "I wake up in the morning and I make a morning sound—morning drones is what I call them—on my synthesizer in the music room," he says. "Then I make the coffee. Then I'll practice for a couple hours; then I'll go out to the painting studio for a couple hours, work on paintings that I'm working on or sculptures. Then I'll come back in and compose for a couple hours." Because cosmic themes loom large in Mazurek's compositions, he especially appreciates the desert sky. "You also have a designated black-sky area, so you see the Milky Way every night," he says. "The sky goes on forever, and the sunrises and sunsets are so spectacular every day."

Desert Encrypts Vol. 1 belongs to a trilogy of records released this summer that reflect Mazurek's wide-ranging interests. *Love Waves Ecstatic Charge* is a set of explosive electronic music, some of which was used in Lee Anne Schmitt's *The Farnsworth Scores*, an experimental film about an extraordinary Mies van der Rohe house in Plano, Illinois, that renegotiates the relationship between interior structures and the outside environment. The third album, *Psychotropic Electric Eel Dreams IV*, is an eerily atmospheric long-form work that combines synthetic sounds with recordings of the emissions of electric eels. Forever restless, Mazurek plans to record a volume of "galactic parables" with his Exploding Star Orchestra in Chicago prior to his appearances at the Jazz Festival. **A**



George Freeman and
Billy Branch PAUL CHEN

**GEORGE FREEMAN
AND BILLY BRANCH**
Fri 8/30, 4:15-5 PM,
Jay Pritzker Pavilion

Two Chicago institutions bridge jazz and blues

Guitarist George Freeman and harmonica player Billy Branch demonstrate the common roots of the sounds they love.

By JAMES PORTER

Blues and jazz have been intertwined since the beginning, and this collaboration between two Chicago institutions shows the power of their convergence. Jazz guitarist George Freeman, 92, is part of a familial dynasty that includes his late brother, tenor saxophonist Von; harmonica player Billy Branch, 67, is one of the most lyrical musicians on the city's blues scene. You can hear them

both on Freeman's latest album, *George the Bomb!* (Southport), which dropped in April and features Branch on three cuts, including the title track. Branch has a new record of his own with his band the Sons of Blues, *Roots & Branches: The Songs of Little Walter* (Alligator). Both men know exactly where blues and jazz meet.

Freeman and Branch will be accompanied

at the Jazz Festival by bassist John Devlin, drummer Luis Ewerling, vocalist Joanie Palatto, and pianist Bradley Parker-Sparrow. The two veteran musicians first encountered each other years ago in Chicago's South Shore neighborhood, at a club where Branch would stop by to jam with Freeman. Pretty soon Freeman was coming by Branch's gigs in return. "He's got good rhythm," says Freeman. "He can make the harmonica talk and is able to support me. I tease him sometimes: 'You make the harmonica sound like it's crying!'" Freeman knows the importance of a good rhythm player. Back in the day, he says, "There were so many piano players that could comp. And then the beboppers came, and they could tell stories *and* comp."

Says Branch, "I view [comping] as important as soloing because it's a challenge. A lot of harmonica players, they only look at the solo aspect. But to be able to enhance the rhythm section or the soloist is an art form in itself.

I've prioritized that skill as an integral part of my style." He's also quick to praise Freeman's skills: "I've always admired George, a very astute, sensible, gracious musician and soul. He's a bluesman at heart, which he has said in his own words."

One of Freeman's first influences was T-Bone Walker, an acrobatic blues guitarist with a jazzy sense of swing. When Freeman first encountered him, he says, "He was playing guitar behind his back at the Rhumboogie Cafe [a short-lived nightclub on East 55th in the early 1940s]. They had chorus girls and a band, and T-Bone would come out playing the blues. I wasn't too impressed by that, because I didn't see what that had to do with playing guitar. But all the girls loved it! Then my brother brought home a Charlie Christian record, and that was the end!"

Branch, for his part, has added the occasional jazz standard to his set, such as Benny Golson's "Killer Joe" or Miles Davis's "All Blues." On occasion, he says, he's sensed a mild bias from the jazz side of the street ("If looks could kill," he adds wryly). "I experienced, quite a few times, instances where the jazz players had an aversion to the blues, almost like a class or caste system. We use a term in African American vernacular—jazz is bougie, blues is low-class," he laughs. "But the real cats didn't—Duke Ellington, Charlie Parker, Coltrane. George gets it. Von Freeman got it. They understand that jazz evolved from blues. They will tell you that you can't play jazz unless you could play blues. The blues is the foundation. It's why I'm comfortable in all musical settings, whether I'm playing Chicago blues or funk or reggae or soul or R&B or rock. Because the blues roots allow you to express yourself."

Together these two masters may not bridge the gap between jazz and blues so much as close it.



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Roscoe Mitchell and Famoudou Don Moye, cofounders of the Art Ensemble of Chicago's famous quintet lineup in the late 1960s, seated before members of the current AEC big band. BARBARA BAREFIELD

ART ENSEMBLE OF CHICAGO 50TH ANNIVERSARY
Fri 8/30, 7:45-9 PM,
Jay Pritzker Pavilion

The Art Ensemble of Chicago celebrate 50 years of pushing great Black music into the future

Surviving cofounders Roscoe Mitchell and Famoudou Don Moye expand the group into an 18-piece big band with the likes of Nicole Mitchell, Tomeka Reid, Jaribu Shahid, and Fred Berry.

By **BILL MEYER**

The Art Ensemble of Chicago have always been in it for the long haul. Founded in 1967 as the Roscoe Mitchell Art Ensemble, they adopted their current handle 50 years ago this summer, upon relocating

temporarily to Paris. They'd already dropped Mitchell's name to emphasize their evolving collective approach, and they added "of Chicago" after a French promoter billed them that way. At the time their lineup consisted

of Mitchell and Joseph Jarman on reeds and other woodwinds, Lester Bowie on trumpet, Malachi Favors Maghostut on bass, and everyone on the handheld percussion they'd dubbed "little instruments"; drummer Famoudou Don Moye, who was already in Paris, became a member of the ensemble there.

During their first decades, the Art Ensemble recorded a stack of hugely influential albums that combined free jazz with pan-African percussion, recitations of poetry, satirical genre exercises, and anything else that took their fancy. They became the highest-profile ambassadors of the Association for the Advancement of Creative Musicians, formed in Chicago in 1965 to help Black creative music support itself. In their theatrical performances, the group navigated their various modes on a stage crammed with horns, drums, bells, chimes, toys, and other noisemakers (they used around 500 instruments while in Europe

in '69), and they often dressed in costume—Jarman, Favors, and Moye favored dramatic face paint and pan-African garb, while Bowie often wore a white lab coat. The Art Ensemble epitomized the AACM motto "Great Black Music: Ancient to the Future."

In the years to come, though, diverging priorities slowed the group down, and mortality took a toll. By the early 1980s, the Art Ensemble had scaled back their efforts as each member spent more time making music in other settings. Bowie died in 1999, Favors in 2004. Jarman left the group twice, once in 1993 to devote himself to the study and practice of Zen Buddhism (he returned in 2003) and then again to deal with the illness that ultimately killed him in early 2019. The Art Ensemble performed rarely, and they did not record at all between 2004 and 2018.

Last year the surviving founders, Moye and Mitchell, broke that silence in grand fashion. They expanded the Art Ensemble to an 18-strong big band (complete with brass and string sections, African drummers, and vocalists) for *We Are on the Edge: A 50th Anniversary Celebration* (Pi), a double album recorded in the studio and at last year's Edgefest in Ann Arbor. The group perform a couple vintage pieces, "Tutankhamun" and "Odwalla," but the album is dominated by new compositions: Moye's material uses massed percussion and spacey electronics to project the group's pan-African vibe into the future, while Mitchell's contributions (some of which feature classical tenor Rodolfo Cordova-Lebron) sound more like the music he composes for orchestras on his own time. Another vocalist, Camae Ayewa (aka Moor Mother), provides some of the record's most powerful moments, invoking the history of African American struggle against oppression and bringing it up to the present. Unfortunately, Ayewa won't be with the Art Ensemble tonight, but the 18 musicians who are performing include Cordova-Lebron, cellist Tomeka Reid, flutist Nicole Mitchell, trumpeters Hugh Ragin and Fred Berry, and bassists Junius Paul, Jaribu Shahid, and Silvia Bolognesi. This set promises a rare opportunity to experience a group using their 50th anniversary not just to look back on what they've already done but also to deal with where music and humanity are going. **A**



REBECCA CIPRIUS

The Fat Babies wring the kitsch out of trad jazz

The vitality and commitment of these hardworking Chicago preservationists make antique songs feel brand-new.

By JAMES PORTER

When the Fat Babies began their residency at the Green Mill in 2012, they very nearly started the same kind of furor that the Mighty Blue Kings did with their 90s gigs at that club. Granted, the Kings kicked off a craze for jump blues in the Windy City, and the Fat Babies haven't done the same thing for traditional jazz from the 20s and 30s. But they undoubtedly know the music well—their original tunes are almost indistinguishable from the vintage numbers they re-create.

The Fat Babies were founded in 2010 by bassist Beau Sample, who'd worked in a variety of roots-music genres (rockabilly, blues, et cetera) in Austin, Texas, before coming to Chicago in 2007 and playing with the likes of Jimmy Sutton's Four Charms and Devil in a Woodpile. The same dexterity he's displayed in other groups also animates the Fat Babies, giving them a solid foundation and the necessary bottom end. They have four albums under their own name for the Delmark label, which shares

their commitment to traditional jazz, and the most recent, *Uptown*, came out earlier this month. Like any old-timey genre, trad jazz is so frequently reinterpreted as kitsch that less-informed audiences only know the bastardized version, but the sophisticated arrangements

FAT BABIES

Fri 8/30, 8 PM, SPACE,
1245 Chicago Ave.,
Evanston, \$15, all ages

Sat 8/31, 1:50-2:45 PM,
Von Freeman Pavilion

and committed performances on *Uptown* don't sound like jokes at anybody's expense. And judging by the crowds on the dance floor for the Fat Babies' Tuesday nights at the Mill (and their successful recent residency at Honky Tonk BBQ), they've done a great job of righting wrongs by exposing the roots of this music. **A**

Trumpeter Russ Johnson dances along a fine line

The Wisconsin composer and bandleader strikes a perfect balance between mainstream and vanguard.

By JOHN CORBETT

Russ Johnson walks the line. "There's a saying: 'Too in for the out crowd, too out for the in crowd,'" says the Wisconsin-based trumpeter. "In some respects, this describes my career."

For certain listeners, I suppose that may be true. But to my ears, Johnson's music is a perfect melding of the mainstream and the vanguard. Like Baby Bear's bed—not too soft, not too hard, it sounds *just right*.

In the mid-1980s, having just left Berklee College of Music, the young Johnson dug into traditional jazz, working hard to master its rudiments and conventions. He did everything right: he moved to New York, developed a network, gigged incessantly, and established himself as a go-to session player and sideman. He even finished his studies, earning a bachelor's degree at Manhattan School of Music in 1997 and following it with a master's a few years later. One listen to his

playing—the crisp, ringing tone, the darting melodies, the thoughtful and complex understanding of rhythm, the harmonic sophistication of his improvising—and you'll hear what he gleaned. You might start with any of the records he's appeared on with heavies such as Lee Konitz and Steve Swallow, but his discography is large, varied, and consistently solid.

Something complicated Johnson's mainstream jazz upbringing, though. "In my later 20s, I became interested in the free-music scenes," he says. "I realized I loved this music as much as straight-ahead jazz, and worked very diligently on studying and developing vocabulary that works in this context." A glance at Johnson's credits as a sideman confirms this commitment to the "out" side of the equation: he's recorded with the Jazz Passengers, Kris Davis, Jenny Scheinman, and Tom Varner, among dozens of other established figures in improvised music. ➔



Russ Johnson Quartet

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continued from 27

Johnson reconciled these supposedly dichotomous realms during the 23 years he lived and worked in New York. In 2010, though he felt no particular desire to transplant himself, he unexpectedly landed a teaching gig as director of jazz studies at the University of Wisconsin-Parkside; the following year he uprooted his family and settled in Milwaukee. The deciding factor was a better school situation for his daughter, but the move also put Johnson back in the state of his youth—he'd grown up in Racine, and as soon as he had a driver's license, he'd started to venture to Chicago for gigs.

Chicago has embraced Johnson just as warmly. For nearly a decade now, he's regularly made the hour-and-a-half drive south, working with musicians from across the scene—among them brilliant alto saxophonist Greg Ward, who took a suggestion from drummer and impresario Mike Reed and tapped Johnson for his 2016 project 10 Tongues. Johnson and Ward subsequently joined a nonet led by saxophonist Geof Bradfield, along with bassist Clark Sommers and drummer Dana Hall—and when Johnson was invited to participate in this year's Chicago Jazz Festival, the players he assembled were Ward, Sommers, and Hall. He'd already been pondering that quartet lineup for a few years, and he's created a book of new pieces for it with a slightly different idea. "My goal for this project is to set up different zones for *improvising* rather than

focus on composing," he says. "In the past, I've written long, through-composed pieces that take a lot of rehearsal. These pieces are shorter in length. I'm trying to get to the central idea of the tune and then let these master improvisers do their thing."

Odds are they will. All of these players have made the choice to exist in a liminal place that's neither totally in nor totally out, and they've magnified their power as a result. Sommers demonstrates it on the adventurous 2013 record *Ba(SH)*, and Hall—who'll go down as one of the all-time great Chicago musicians, period—has proved it with every one of the zillion projects he's accomplished in recent years, including his duets with saxophonist Nick Mazzarella and the overdue record from his midsize ensemble Spring.



Clockwise from upper left: Jim Baker, Avreeayl Ra, Dave Rempis, Ingebrigt Håker Flaten JIM NEWBERRY, COURTESY DCASE, CENGİZ YAR, COURTESY DCASE

Saxophonist Dave Rempis builds a band with the stamina for deep dives

The lively quartet this Chicago mainstay brings to the festival finds the meditative heart of free improvisation.

By JOHN CORBETT

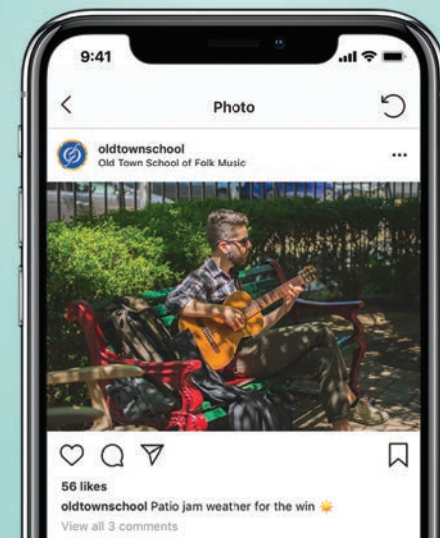
**DAVE REMPIS/
INGEBRIGT HÅKER
FLATEN/AVREEAYL RA +
JIM BAKER QUARTET**
Sun 9/1, 4:15-5 PM,
Jay Pritzker Pavilion

In my idiosyncratic personal dictionary, the current definition of the word “omni-musician” is a little different from the one you might’ve found there ten years ago. At that point, it would’ve meant someone who plays all kinds of creative music—free, composed, conducted, acoustic, electronic. Now the term applies to a different kind of figure,

one who not only pursues an interest in many different approaches to playing music but also takes a multifarious role behind the scenes. For these folks, a whole batch of whom now live and breathe as if there were never any other way, making music also requires making music *possible*. And documenting it.

Dave Rempis has been on the Chicago ➔

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READER

continued from 29

scene for more than 20 years. I vividly recall his first gigs as a member of the Vandermark 5, where in 1998 he'd replaced Mars Williams as second saxophonist to bandleader Ken Vandermark. Rempis was just 22 when he shifted from studying jazz and ethnomusicology at Northwestern to vying for a spot in the Chicago creative-music pantheon. He was crackling hot. With some bop licks still to shake out of his system and a bright, searing tone on alto and tenor, he spent years diligently shaping his sound and learning the ropes of free music, crafting a musical persona unique to him. It's been beautiful to follow.

From very early on, Rempis wasn't satisfied to sit and wait for the phone to ring—he knew, as he started to organize and lead his own ensembles, that he'd need to hustle. Further, he knew that the hustling wouldn't always be on his own behalf—he'd need to help fertilize and nurture the improvised-music community as a whole. So in 2002, he began booking a weekly series through the nonprofit Elastic Arts Foundation. In his subsequent 17 years of service (he's now president of Elastic's board), Rempis has added countless seminal gigs to Chicago's improvised-music history, providing a consistent outlet as other venues came and went.

The call of DIY resounds loudly for Rempis. In 2013, he added the record label Aerophonic to his roster of projects, and since then he's put out more than 20 CDs as well as five digital-only downloads, all of them documenting his work with great care and precision. Meanwhile, as a player and leader, he's been challenging himself, pushing his music to new places, exploring new partnerships, and forming fresh ensembles.

Rempis has known bassist Joshua Abrams since they were at Northwestern together in the mid-90s. In 2012, wanting to play more regularly with his old friend, Rempis formed a trio with Abrams and drummer Avreeayl Ra. Abrams and Ra had already worked together extensively in various contexts, and the three of them clicked immediately. I saw one of their first gigs, and something about it reminded me of John Surman's 1970s band the Trio, with bassist Barre Phillips and drummer Stu Martin—irrepressible grooves, free motifs, a sense of boundlessness and joy. Aerophonic released the trio's debut, *Aphelion*, in 2014.

A couple years later, with the trio's vibe fully developed, they added keyboardist Jim Baker as a fourth voice—though they retained their status as a trio and attached Baker's name with a "+," suggesting his status as an invitee. "We added Jim just because we all have pretty long histories with him, including a trio formation with those three," says Rempis. "It

felt like a logical continuation of the work we were already doing as a trio, that furthered the band's dialogue while continuing the conversation, rather than starting a completely new one."

Baker is the ultimate wild card. He's the unexpected turn, the twist in the story, the surprise witness. Whatever you think he'll do, think again. On ARP synth or on piano, Baker is one of Chicago's true originals, his greatness rarely hailed as loudly as it should be. And in this group, true to form, he adds mystery and humor and intrigue to the action, complicating the groove, interrogating the motifs, eavesdropping on the ensemble's ESP. "Jim's one of my favorite improvisers because he actually improvises every time and doesn't just do his shtick," says Rempis. "All three of them have ridiculous ears, and the ways in which we're able to anticipate one another's decisions are pretty astounding at times. In the first 30 seconds of the new record, I hit a tonic and then immediately jump up an octave to the flat ninth, which is somewhat of a weird choice. But Jim beats me to the punch by a split second, hitting the same flat ninth."

Rempis is talking about a 30-second stretch, but don't expect short stories from this band—they work in book-length pieces, digging in rather than holding back. "I just find that usually my idea of how music develops isn't based on the pop-music model that so many folks seem to want to hear, even in jazz, with short clear tunes and not much exploration," he says. "In terms of human musical culture around the world and across history, this idea that music should be limited to three-minute or even eight-minute chunks is unusual. And I find that trying to reach the type of meditative depth in the music that we're going for takes some time. Personally I think it's where it's at, if you're trying to arrive at something deeper than a fun bass line or a pop hook."

The Rempis/Abrams/Ra + Baker configuration has now released two CDs—the most recent, *Apsis*, is brand-new. Rempis doesn't seem at any risk of exhausting his chemistry with these musicians. "What I like most about them all is that each of them is both opinionated and stubborn in what they do," he says. "They all have very detailed and thoughtful philosophies on their approach to music, and more particularly to free-improvised music. And yet they're all willing to budge when someone else presents an equally strong vision."

For the occasion of the Jazz Festival, Abrams is away touring in Europe, but he'll be replaced by another bassist Rempis has worked with frequently: Norwegian powerhouse and onetime Chicago resident Ingebrigt Håker Flaten. The change promises to shift the group's dynamic in interesting ways. 



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POLO G, LUH KEL

Thu 8/29, 7 PM, the Vic, 3145 N. Sheffield, \$27-\$87.

PICK OF THE WEEK

Polo G brings the north-side projects of his youth vividly to life on *Die a Legend*

RAPPER TAURUS BARTLETT, aka Polo G, grew up in Old Town's Marshall Field Garden Apartments, and he's channeled the resilience he learned as kid into one of the most durable hip-hop tracks of the year. On "Pop Out" he delivers a vivid hook that indicts the poverty and mayhem in Black communities, but his plaintive, melodic rap-singing can instill lyrics about suffering with a triumphant sense of pride. The song has had serious staying power: released in January, in June it went platinum and reached a new peak at number 11 on the *Billboard* Hot 100. That same month Polo G dropped his first full-length, *Die a Legend* (Columbia), which hit number six on the *Billboard* 200, making it one of the most successful debut LPs from any Chicago artist in recent memory. By drawing on violent street-rap tropes, syrupy pop songwriting, and hyperlocal history, he's created a resonant, affecting album. On "Finer Things," he details the long-term effects of poor public-housing management and lack of opportunity on young Black kids like him. He directly refers to the Cabrini-Green projects, where much of his family used to live: "Hardheaded, I grew up resilient / It wasn't no heroes, so we looked up to the villains / For generations, bitch, my side of town been drillin' / We been at war ever since them red buildings." In June, he told Pitchfork about seeing buildings he thought of as home get demolished: "Imagine if you was somewhere all your life then out of the blue your family has to move to some place they know nothing about just so they could put new people where you used to live. It's like you ain't good enough to live in your own neighborhood." Through his heart-wrenching music, Polo G shares that world with anyone who can hear. —**LEOR GALIL**

THURSDAY29

POLO G See *Pick of the Week* above. **Luh Kel** opens. 7 PM, the Vic, 3145 N. Sheffield, \$27-\$87.

FRIDAY30

BAY FACTION *Girl K* and *Mt. Pocono* open. 7 PM, Subterranean, 2011 W. North, sold out.

Bay Faction are a band with roots in cyberspace. In 2013, lead singer James McDermott was studying at Berklee College of Music in Boston when he posted a call for bandmates on a Facebook page for local musicians. The only replies came from two fellow Berklee students, bassist Kris Roman and drummer Connor Godfrey (later replaced in Bay Faction

by drummer and producer Alex Agresti). The band found a pocket of success among fans of east-coast emo (especially in the r/emo subreddit) for their 2014 self-titled debut EP, which has a sound akin to contemporaries such as Modern Baseball and Glocca Morra. By their second album, last year's *Florida Guilt*, Bay Faction began to reinvent themselves, pulling their early songs off streaming sites (though you can still find some on YouTube) and tinkering with a new indie-pop sound. Shortly after they released the record, McDermott came out as bisexual, and throughout the album he explores his lived experience through lyrics that address sexuality, youth, and self-image: on "Sopping" he sings, "I'm quiet, not cute when I laugh / Forbid I'm recognized for that." *Florida Guilt* oscillates between Bay Faction's recent poppy sound and their more methodical, bass-heavy beginnings; "\$1k" relies on a quick tempo, synths, and electronic chimes, in contrast to the title track, which at times is anchored

only by McDermott's self-deprecating, lackadaisical drawl. This show is Bay Faction's second in Chicago this year, and they're on a solidly indie-rock bill with local groups Girl K and Mt. Pocono—but since the band are prone to changing things up, next time around they might come back with a completely different sound. —**MADLINE HAPPOLD**

JON SPENCER & THE HITMAKERS *Demolition Doll Rods* open. 9 PM, Schubas, 3159 N. Southport, \$25. 21+

I remember a time in the 90s when certain critics just didn't believe that Jon Spencer's impassioned retro-rock stage presence wasn't some sort of ridiculous gimmick. Though some derided his band the Blues Explosion as a second-rate mimic of Canned Heat fronted by a white guy with Mr. Dynamite-era James Brown aspirations, for others his combi-

nation of dirty swagger and bluesman showmanship was a revelation. If you weren't on board for Spencer during this era, it's probably because you didn't appreciate (or didn't know about) the crazy damaged garage rock of Spencer's previous band, Pussy Galore—which walked the line between audacious and disastrous, notably on a skull-rattling 1986 reimagining of the entirety of the Rolling Stones' *Exile on Main St.* With his latest band, **Jon Spencer & the Hitmakers**, Spencer returns to those art-punk roots with some of his best and most experimental bandmates from over the years. The lineup includes bassist Sam Coomes of Quasi and drummer M. Sord, who backed Spencer on the fuzzed-out 2018 solo release *Spencer Sings the Hits* (In the Red), as well as longtime avant-rock hero Bob Bert, who drummed with Spencer in Pussy Galore after two stints with Sonic Youth. Using claw hammers for drumsticks, Bert transforms assorted detritus (a gas tank, a garbage can) into instruments that push ➔

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MUSIC

Jay2  MICHAEL SALISBURY



continued from 31

the otherwise solidly gritty Hitmakers sound into outre territory. Newly reunited glammy Detroit trio **Demolition Doll Rods**, who have been working on a new album, open with a set of unbridled sex-freak rock. —**SALEM COLLO-JULIN**

INFINITY CRUSH Nicole Dollanganger
headlines; *Infinity Crush* and *Ethel Cain* open.
6:30 PM, Beat Kitchen, 2100 W. Belmont, \$15. 

North Carolina singer-songwriter Caroline White records gentle guitar folk under the name Infinity Crush. She's cited poets Li-Young Lee and Dorianne Laux as inspirations, and given those cues, you could be forgiven for thinking that she'd be singing nothing but elevated songs about nature and love. To be fair, she does do plenty of that; in "Through the Ashes" she compares herself to a bird and to the sun, and uses imagery of falling snow. But beneath the demure Vashti Bunyan twee there throbs an unexpected Liz Phair horniness. The opening track on her 2019 *Virtual Heaven* (Joy Void), "Misbehaving," starts with ethereal meditation before spiraling quickly into lust. "Spin me 'round forever baby / Endless summer, misbehaving / I wanna be good but you make me crazy / Touching my thigh in the back seat baby." On "Lunar Pull" she uses the inevitable force of gravitation to describe not True Love Forever but a repeated hookup. The catchy, up-tempo "Drive Thru" could almost pass for a Taylor Swift song, if Taylor Swift's empowerment anthems included explicit descriptions of girl on top. The juxtaposition of flowery poetic conceits and frank concupiscent wasn't new even when James Joyce or Prince did it, but White's sweetly earthy odes to desire manage to feel unexpected, smart, funny, and exhilarating.

She's quietly created one of the year's sexiest albums—and, not coincidentally, one of its best. —**NOAH BERLATSKY**

SATURDAY 31

JAY2 Sean Deaux, *Frsh Waters*, *Bandland ZZ*, *Ambi Lyrics*, and *Mattaudiodope* open. 8 PM, Schubas, 3159 N. Southport, \$10. 

Saint Louis-born rapper-singer Smino taps two MCs from his Chicago-based Zero Fatigue collective, Bari and Jay2, for "Z4L," the best song on his 2018 album, *Noir*. Jay2 appears at the end, caressing the track's minimal, sexually suggestive instrumental with his firm flow and supple voice. He needs all of his well-earned self-assurance to handle the clusters of beats and unstable synths employed by Zero Fatigue producer Monte Booker, who also produced the majority of Jay2's new EP, *4 Tha Wait* (Zero Fatigue/Downtown/Interscope). The young rapper likewise sounds at home with the slightly bent production there, which Booker splits with Prodvxn: on the latter's "King Louis," Jay2 uses serene, half-sung verses and taut, rapid raps to carve a groove in the wafting synth melody and peripatetic percussion, sounding both constantly in flux and completely in control. —**LEOR GALIL**

JESSICA HERNANDEZ & THE DELTAS *The Cell Phones* open. 9 PM, *Sleeping Village*, 3734 W. Belmont, \$16. 21+

Blessed with a dusky wail and a gift for raw, soulful phrasing, Jessica Hernandez has been serving up

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Motown-infused, retro-tropical sass with her band the Deltas since 2008. The group's grooves create an unlikely hybrid of flavors from Detroit, Havana, and Mexico City, but Hernandez comes by that mix naturally: her dad is from Havana, and her mom is a Detroit-born Mexican American (together they own a restaurant and bakery on the city's southwest side). The result is a surprisingly satisfying mix of Motor City grit, surfy psychedelic cumbia, and Latin rock, with a touch of punk cabaret that reflects Hernandez's passion for photography, drawing, fashion, and theater. After the Deltas' 2014 debut, *Secret Evil* (which includes a killer cover of Le Tigre's "Deceptacon"), Hernandez more deeply explored her Latina heritage on their 2017 sophomore album, *Telephone/Teléfono*, writing English and Spanish versions of the songs—she took pains to ensure that each one could stand on its own, and some of the lyrics aren't word-for-word or even thought-for-thought translations. Her recent single "Baby," written with her husband, guitarist Kyle Straka, is a carefree retro disco-funk tune dedicated to their one-year-old daughter, Stella. The video matches the song's vintage feel, with Hernandez dressed to the nines in glamorous, glittery 70s fashion—and Stella makes a cameo appearance while her mom sings, "I feel differently, I've got my baby by my side." Driven by Hernandez's audacious charisma and potent vocals, the Deltas' high-energy performances cast an unbreakable spell. —CATALINA MARIA JOHNSON



Infinity Crush
COURTESY
TERRORBIRD

SUNDAY1

WOVENHAND, JAYE JAYLE *God Damn Your Eyes opens. 8 PM, Martyrs'. 3855 N. Lincoln, \$23. 21+*

If you've never experienced **Wovenhand** live, I highly recommend taking this opportunity to remedy that. This Colorado-based roots-rock quar-

ter, fronted by singer-songwriter David Eugene Edwards (who previously led the singularly great country-gothic roots-rock band 16 Horsepower), play with a tent-revival fervor that'll have your hair standing on end—you'll be ready to believe Edwards just got done hallucinating in the desert for 40 days and 40 nights. Mysterious to the last, they play their cards close to their chest, but they've nearly finished their ninth studio album, the follow-up to 2016's *Star Treatment* (a short video posted to Facebook hints at something spectacular), and they'll

preview new material on this tour. Also on the bill are rising Louisville stars **Jaye Jayle**, who make visionary Americana with strains of trippy minimalism. Front man Evan Patterson (also of Young Widows) lends his dark, intimate vocals to eerily gothic songs with elements of space rock and drone. Their newly released "Soline," an outtake from the sessions for last year's *No Trail and Other Unholy Paths*, is a thing of beauty—part shoegaze trance and part crooned incantation, it evokes the tender side of David Lynch. —MONICA KENDRICK

TUESDAY3

CEREMONY *Choir Boy and Glitterer opens. 7 PM, Thalia Hall, 1807 S. Allport, \$16. 18+*

Northern California punk outfit Ceremony have been a vital part of the modern-day hardcore scene since their 2005 inception, but they've spent much of their career pushing as hard as possible to sound like anything but a hardcore band. Their earliest stuff was super aggressive, powerviolence-inspired hardcore, but by the early 2010s they'd begun making detours, diving into grimy, Stooges-style garage rock on 2012's *Zoo* and making Joy Division-flavored postpunk a focal point on 2015's *The L-Shaped Man*. On the brand-new *In the Spirit World Now* (Relapse), Ceremony move farther away from ➔

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MUSIC

continued from 33

their roots than ever before. It's a full-on new-wave pop record that combines herky-jerky guitars, layers of sci-fi synths, and huge, anthemic choruses. It's an extremely fresh sound and feel for Ceremony, as well as a total surprise coming from a band whose efforts to distance themselves from hardcore have yet to have much effect on their live performances—almost every one still turns into a sweaty throw-down full of mike passes, stage divers, and circle pits. —**LUCA CIMARUSTI**

TENCI Izzy True and Joey Nebulous open. 9 PM, Hideout, 1354 W. Wabansia, \$8. 21+

Chicago singer-songwriter Jess Shoman started her folk-leaning project Tenci in her bedroom a little more than a year ago. Spencer Radcliffe & Everyone Else, who opened Tenci's first show last December at the Hungry Brain, had helped her get the project out of the house. Before that gig, Everyone Else vocalist Tina Scarpello had joined Shoman's burgeoning band as a bassist and brought early demos of the songs to Radcliffe, who eventually produced and played guitar, sax, and piano on Tenci's debut album, the new *My Heart Is an Open Field* (Hobbies). Shoman's languid, skeletal full-band compositions provide a spacious stage for her disarming, tender vibrato, and even a subtle shift in her voice (such as on the gentle "Joy") can give you shivers. "Blue Spring" ends with a voice-mail recording from her maternal grandmother, whose name is Tenci—her loving message, like the rest of the album, hints at a lifetime of memories beneath the surface of the music. This show is a release party for *My Heart Is an Open Field*. —**LEOR GALIL**

WEDNESDAY4

BARNES COURTNEY Hunna opens. 7 PM, Park West, 322 W. Armitage, \$22-\$125. 18

After Dave Grohl broke his leg early in the Foo Fighters' 2015 tour, he performed the rest of the dates with his leg in a cast, sitting on a throne of his own design. Singer-songwriter Barnes Courtney took Grohl's stick up a notch after breaking his foot jumping from the stage at Milwaukee's Summerfest in 2017: he performed while sitting on a gurney wearing a hospital gown while a "nurse" pushed him around. Courtney is back in hospital garb in the video for "Hollow," a guitar-and-synth jam off his second studio album, *404* (out September 6 on Virgin/EMI). The 28-year-old Courtney says that "Hollow" and *404* (a reference to the error message for a missing Web page) both signify emptiness and how people lose themselves as they age—we can follow the links to our pasts, but there's nothing there. The British-born singer-songwriter (full name: Barnaby George Courtney) moved to the Seattle area at age four and back to England at 15, where he dug into the British indie scene. His band Dive Bella Dive signed to Island Records when he was just out of high school, and when the label dropped them three years later without releasing an album, Courtney found himself with no skills or work experience. He spent the next three years

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THE SECRET HISTORY OF CHICAGO MUSIC

PIVOTAL CHICAGO MUSICIANS THAT SOMEHOW HAVE NOT GOTTEN THEIR JUST DUES by PLASTIC CRIMEWAVE



BANDS DON'T GET MUCH MORE SECRET THAN SUBVERSIVE ART PUNKS MOC ARTSY—ONLY ONE SONG SURVIVES FROM THEIR HOURS OF RECORDINGS, AND THE ONLY ONLINE EVIDENCE OF THEIR EXISTENCE IS A MYSPACE PAGE. MICHAEL LATHAM (AKA AARON DETRITUS) AND RALPH CONCEPTION (AKA CLIFF CONCEPT) MET AT DEMPSTER JUNIOR HIGH IN 1973. THEN ATTENDED FOREST VIEW HIGH IN ARLINGTON HEIGHTS, WHERE THEY GOT INVOLVED IN IMPROVISATIONAL THEATER. CONCEPT MOVED TO CHICAGO IN 1977 TO FURTHER HIS TRAINING, AND DETRITUS FOLLOWED IN '79. THEY STARTED RECORDING DEMOS IN AN APARTMENT THEY SHARED ACROSS THE STREET FROM PUNK CLUB LA MERE VIERE, RECENTLY DESTROYED BY ARSON. DETRITUS NOTES, "IN THE HEADY DAYS OF THE LATE 70s, EVERYTHING WAS ART AND ANYTHING WAS POSSIBLE" (AND THOSE EXPERIMENTAL LIVING ROOM TRACKS WERE SHAPED BY THE DUO'S LOVE OF JOHN CAGE, THE RESIDENTS FERE UBU, AND SNAKE FINGER. DETRITUS ROCKED AN ELECTRIFIED AUTOHARP, A \$50 GUITAR, HOUSEHOLD OBJECTS, AND EFFECTS PEDALS IN MOC ARTSY, AND CONCEPT IMPROVISED VOCALS TO ACCOMPANY HIS BANDMATE'S FURIOUS NOISE COLLAGES, ADDING TALK-SUNG STORIES OF POST-ADOLESCENT DESPAIR AND STUBBORN HOPE. DETRITUS SAYS HE ERASED NEARLY ALL THEIR MUSIC, RECORDED ON CASSETTE BETWEEN WINTER '79 AND SUMMER '80, "SO I COULD TAPE RECORDS I BORROWED FROM FRIENDS WHEN I COULDN'T AFFORD TO BUY ANY." SADLY WE CAN ONLY IMAGINE THE RAVE-UPS "DO THE ACTING UP" AND "LET'S GO TO THE BEACH" OR THE WRETCHED EPICS "MRS. JOHNSON'S DOG" AND "WAITING FOR YOU." ("DARE YOU TO DANCE" IS THE LONE SURVIVOR.) MOC ARTSY'S ONLY GIGS WERE IN THEIR APARTMENT, AND INCLUDED A JONESTOWN/JOHN WAYNE GACY-THEMED PARTY. THEY TRIED ADDING A BASSIST, A 2ND GUITARIST, AND A DRUMMER, BUT IT RARELY WORKED—THE DRUMMER, FOR INSTANCE, STILL WANTED TO KEEP TIME, EVEN WHEN FORCED TO PLAY ON POTS AND PANS WITH STICKS. MOC ARTSY ENDED WHEN DETRITUS LEFT FOR SCHOOL IN THE TWIN CITIES IN FALL 1980; HE LATER FORMED THE NOISE BAND VER SACRUM, WHICH EVOLVED INTO WALTZ IN VENTION. THE ORIGINAL DUO HAVE BEEN TALKING ABOUT RE-FORMING, SO STAY TUNED... —THANKS MICHAEL

TUNE INTO THE RADIO VERSION OF "THE SECRET HISTORY OF CHICAGO MUSIC" ON "OUTSIDE THE LOOP" ON WGN RADIO 720 AM, SATURDAY AT 6AM WITH HOST MIKE STEPHEN. COMMENTS, IDEAS TO plasticcw@hotmail.com ARCHIVED @ OUTSIDETHELOOPRADIO.COM

doing odd jobs before landing an audition for a record producer in the bar of London's Ace Hotel. The song he played—a gospel-tinged number called "Fire"—wound up on the soundtrack of the 2015 Bradley Cooper movie *Burnt*, and later became the kickoff track of Courtney's major-label debut, 2017's *The Attractions of Youth*. On *404* he offers up ten melodic, psychedelic, and sometimes dance-worthy tunes, infusing each of them with his deep, rich voice, which is reminiscent of Iggy Pop and David Bowie. Courtney's live shows can be sweaty affairs—he goes all-out when he performs, often ending up shirtless or even pantsless—but I wouldn't expect him to leap off the stage again anytime soon. —**KIRSTEN LAMBERT**

PURE PRARIE LEAGUE 8 PM, City Winery, 1200 W. Randolph, \$38-55. 18

As I get older, I warm up more and more to laid-back Americana, delving far beyond the tunes of Gram Parsons, Gene Clark, and Townes Van Zandt that I revered as a wee lad. I've sought out vintage practitioners of acoustic twang such as Country Funk, Uncle Jim's Music, and Hearts & Flowers, who are just as good but a bit more obscure—though of course, each band imploded after an album or two. Pure Prairie League fall firmly on the more mainstream end of the Americana spectrum, and while many people assume they're a one-hit wonder thanks to the 1973 single release of "Amie"

(it reached number 27 in 1975), the band actually had a long and varied country-rock career. Founded in Columbus, Ohio, in 1970, Pure Prairie League took their name from a fictional temperance union in the 1939 Errol Flynn western *Dodge City*. After some early lineup changes, the band recorded a self-titled 1972 LP for RCA with a roster of singer-guitarist Craig Fuller, vocalist George Ed Powell, guitarist and mandola player Robin Suskind, steel guitarist John David Call, bassist Jim Lanham, and drummer Jim Caughlan. Unfortunately, the album wasn't exactly a hit, and Call, Caughlan, and Lanham soon left the band. The group's second album, *Bustin' Out*, came out that same year and focused on Fuller's songs; it also featured the first appearance of longtime member pianist Michael Connor, plus string arrangements from Mick Ronson, who was fresh from playing guitar for David Bowie and Mott the Hoople. Despite those strengths, *Bustin' Out* initially faltered as well, and after Fuller was sentenced to six months in jail for draft evasion in 1973, the band was dropped by RCA. Fuller was soon pardoned, but he didn't rejoin Pure Prairie League, even though his catchy *Bustin' Out* single "Amie" was exploding in popularity, resulting in RCA re-signing the band and rereleasing the album in 1974. (Call did rejoin at around this time, though.) Despite even more lineup shuffles—including the addition of one Mr. Vince Gill in 1978—the next five PPL albums all went Top 40, and in 1980 the band signed with the mostly-disco-plus-Kiss label Casablanca. Fuller rejoined in 1985, after starting the soft, rootsy late-70s group American Flyer with the Velvet Underground's Doug Yule, and played with PPL through what were assumed to be their final shows in 1988. The story doesn't end there, though: a decade later, Fuller restarted the band with many PPL alumni in tow, and after he left in 2012, they went on without him. Now led by Call and vocalist-bassist Michael Reilly (an on-and-off member since 1972), Pure Prairie League seem to be struggling a bit without Fuller's distinctive bluegrass voice, at least if recent online footage can be trusted. But considering the group's history of constant change, you might want to catch them now anyway. —STEVE KRAKOW



Barns Courtney © BELLA HOWARD



Cloud Rat © JASON TIPTON

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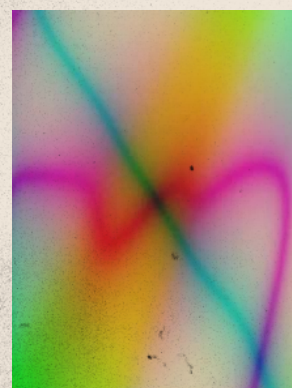
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Martin Bisi, Mako Sica, Billington/Shippy/Wyche, Luggage DJs 10/6, 8:30 PM, Empty Bottle, on sale Fri 8/30, 10 AM

Blue Hawaii 11/9, 8:30 PM, Empty Bottle

Cedric Burnside 9/19, 8 PM, SPACE, Evanston **ALL**

Celebrate 10/18, 7 PM, Reggie's Rock Club, 18+

Cardinal Harbor, Harvey Fox, Cordoba 9/6, 9 PM, Beat Kitchen, 17+

Chicago Philharmonic Chamber Players 11/24, noon, City Winery **ALL**

Clozee 12/29, 8 PM, Concord Music Hall, 18+

Joanna Connor 9/23, 8 PM, SPACE, Evanston **ALL**

Counterparts, Stray From the Path, Varials, Chamber,

Greyhaven 11/13, 5:30 PM, Bottom Lounge, on sale Fri 8/30, 10 AM, 17+

Crooked Colours 9/14, 9 PM, Chop Shop, 18+

Crown Larks, Desert Liminal, Ovef Ow 9/23, 9:30 PM, Sleeping Village

Cupcake 9/30, 8 PM, Bottom Lounge, 17+

Dear Hunter 11/7, 9 PM, Thalia Hall **ALL**

Devil Wears Prada, Norma Jean, Gideon 11/15, 7 PM, Bottom Lounge **ALL**

Juliet Simmons Dinallo & Michael Dinallo 10/23, 8 PM, FitzGerald's, Berwyn, on sale Fri 8/30, 11 AM

Djunah, Cell Phones, Imelda Marcos 11/4, 8:30 PM, Empty Bottle **FREE**

Donna the Buffalo 11/15, 8:30 PM, FitzGerald's, Berwyn, on sale Fri 8/30, 11 AM

Dreamers 11/19, 7 PM, Bottom Lounge **ALL**

William DuVall 11/3, 8 PM, City Winery, on sale Fri 8/30, noon **ALL**

Enter the Haggis 11/24, 7 PM, City Winery, on sale Fri 8/30, noon **ALL**

Exhumed, Gatecreeper, Necrot, Judiciary 11/20, 8 PM, Empty Bottle

Robert Forster 11/11, 8 PM, SPACE, Evanston **ALL**

Oliver Francis 12/14, 9 PM, Subterranean, 17+

Front Left Speaker with Sassmouth, Mark Therblig, Jay Jay, Nico 9/27, 1 PM, Smart Bar

Ganja White Night, Boogie T, Jantsen, Subdocta 11/15, 8:45 PM, Aragon Ballroom, 18+

Victor Garcia 10/11, 8 PM, Szold Hall, Old Town School of Folk Music **ALL**

Ghost of Paul Revere 11/23, 9 PM, Lincoln Hall, 18+

Immortal Technique, Chino XL, Poison Pen 10/25, 9 PM, Metro, 18+

Instigation Festival day one with Kim Alpert/Simon Lott/Jasmine Mendoza/Jesse Morrow, Keefe Jackson/Mike Reed/Dan Oestricher/James Singleton 9/5, 9 PM, Elastic **ALL**

Instigation Festival day two with Jeff Albert's Unanimous Sources, Isaiah Spencer Quintet 9/6, 8:30 PM, Constellation, 18+

Instigation Festival day three with Instigation Orchestra 9/7, 3 PM, May Chapel at the Rosehill Cemetery, performing a site-specific work by Katinka Kleijn **FREE ALL**

Instigation Festival day four with Kobra Quartet, Haley Fohr/Helen Gillet duo 9/8, 9 PM, Hungry Brain

Jake La Botz 12/6, 9 PM, Hideout

Leftöver Crack, Days N Daze, Cop/Out 10/27, 8 PM, Metro, on sale Fri 8/30, noon, 18+

Little Brother 9/27, 9 PM, Metro, 18+

Little Church, Daymaker, Sex No Babies, Shi La Rosa 9/17, 8:30 PM, Empty Bottle

John Lodge 11/12, 8 PM, City Winery, on sale Fri 8/30, noon **ALL**

Menzingers, Tigers Jaw, Culture Abuse 10/26, 6:30 PM, Concord Music Hall, 17+

Elizabeth Moen, Holly 9/14, 9 PM, Schubas, 18+

Bruce Molsky 10/6, 3 PM, Szold Hall, Old Town School of Folk Music **ALL**

Mono, Candlelight Chamber Orchestra 11/15, 8:30 PM, Thalia Hall, 17+

Monster Rally, Faintlife 10/18, 10 PM, Schubas, 18+

Teedra Moses 10/17, 8 PM,

City Winery, on sale Fri 8/30, noon **ALL**

Neon Moon afternoon Honky Tonk Hoedown with Golden Horse Ranch Band 10/6, 2:30 PM, Thalia Hall **ALL**

Neoromantics, Standby, Jonfin, Crystal Killers 9/15, 8 PM, Beat Kitchen, 17+

Nightmre, Slander, Seven Lions, Glitch Mob, Huxley 9/14, 7:30 PM, Aragon Ballroom, 18+

Julia Nunes, Elizabeth & the Catapult 11/23, 6:30 PM, Subterranean, 17+

Isabelle Olivier Trio 10/23, 8:30 PM, Maurer Hall, Old Town School of Folk Music **FREE ALL**

Oso Oso, Sidekicks, Future Teens, Dogleg 9/18, 8 PM, Beat Kitchen, 17+

Pentagon 9/6, 8 PM, House of Blues **ALL**

Phantoms, Sachi 10/25, 7 PM, Chop Shop, 18+

Anthony Ramos 11/1, 8 PM, Lincoln Hall **ALL**

Riot Fest After: Travis Barker (DJ set) 9/13, 10 PM, Sound-Bar

Rookie, Wilder Maker, Jessica Mindrum 10/1, 9:30 PM, Sleeping Village

Juke Ross 11/11, 8 PM, Lincoln Hall, 18+

Sávila, Valebol, Ida y Vuelta, Mississippi Records DJs 9/7, 9 PM, Hideout

Screaming Females, Dusk, Stuck 10/23, 8 PM, Schubas, 18+

Giovanni Seneca & Andreas Kapsalis 10/30, 8:30 PM, Szold Hall, Old Town School of Folk Music **FREE ALL**

Shawn James 10/2, 9 PM, Sleeping Village

DJ Slugo, Erika Glück, Professor Wrecks, Millia Rage, Composuresquad 9/13, 10 PM, Smart Bar

Snails, Rusko, Kompany, Hi I'm Ghost 12/28, 9 PM, Aragon Ballroom, 18+

Spill Canvas, Juliana Theory, Cory Wells 12/3, 8 PM, Bottom Lounge, 17+

Carl Stone, Joshua Abrams's Natural Information Society 9/13, 8:30 PM, Constellation, 18+

Nora Jane Struthers 10/11, 8:30 PM, FitzGerald's, Berwyn, on sale Fri 8/30, 11 AM

Swervedriver 10/28, 8 PM, Bottom Lounge, 17+

T-Rextasy, Curis, Voluptuals 9/7, 7 PM, Subterranean, 17+

Tannahill Weavers 10/6, 7 PM, Szold Hall, Old Town School of Folk Music **ALL**

Tasha, V.V. Lightbody 11/30, 8:30 PM, Lincoln Hall, 18+

Terrapin Flyer 11/27, 9 PM, FitzGerald's, Berwyn, on sale Fri 8/30, 11 AM

Thigh Master, Dag 10/2, 9:30 PM, Hideout

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Thunder and Rain 9/9, 8 PM, Beat Kitchen **ALL**

Tossers, Old Grand Dad 9/28, 7 PM, Reggie's Rock Club, 17+ **FREE**

Wayne "the Train" Hancock, Robert Rolfe Feddersen 9/22, 7 PM, Reggie's Music Joint

Weird Paul Petroskey, Neighbor Kidz, Lemon Knife, Shoebomb 11/15, 7:30 PM, Reggie's Music Joint

Wild Ponies 11/13, 8 PM, FitzGerald's, Berwyn, on sale Fri 8/30, 11 AM

W.I.T.C.H. 10/16, 8 PM, Lincoln Hall, 18+

Samson Young: World Fair Music 9/18, 5:30 PM, Symphony Center, free but tickets required **FREE ALL**

Zimmermen tribute to The Last Waltz 11/16, 8:30 PM, FitzGerald's, Berwyn, on sale Fri 8/30, 11 AM

UPDATED

Cigarettes After Sex 10/16-10/17, 8:30 PM, Thalia Hall, 10/16 sold out; 10/17 added, 17+

Riot Fest day two with Slayer, Rise Against, Bloc Party, Wu-Tang Clan, and more 9/14, 11 AM, Douglas Park, Die Antwoord replaced with Wu-Tang Clan **ALL**

UPCOMING

Acid King, Wizard Rifle, War-ish 9/25, 7 PM, Reggie's Rock Club, 17+

Adam Ant, Glam Skanks 9/7, 8 PM, the Vic, 18+

Benny Sings 9/10, 8 PM, Sleeping Village

Berlin ft. Terri Nunn 9/10, 8 PM, City Winery **ALL**

Crash Test Dummies, Port Cities 9/22, 7 PM, Maurer Hall, Old Town School of Folk Music **ALL**

Katie Dahl 9/15, 1 PM, SPACE, Evanston **ALL**

Steve Lehman Trio 9/21, 8:30 PM, Constellation, 18+

Tim O'Brien Band 9/6, 8 PM, FitzGerald's, Berwyn

Panic Priest, Conformco, Shannon Funchess 9/19, 11:59 PM, Smart Bar

Slowthai 9/13, 8 PM, Subterranean, 17+

Chely Wright, Alice Peacock 9/11, 8 PM, City Winery **ALL**



GOSSIP WOLF

A furry ear to the ground of the local music scene

NO MEN are one of Chicago's most idiosyncratic bands, mixing doom-metal walls of sound, punk velocity, and a pinch of hooky new wave—this wolf wouldn't be surprised to find Missing Persons in the trio's collection! No Men also have a thing for "killer" videos—in 2016 they collaborated with director **Greg Reigh** on a bloody Dario Argento-esque short for the rabid **"Stay Dumb."** They've been working with Reigh again on a video for **"Sucker,"** which bassist DB describes as "a twisted-up western about abuse of power and environmental degradation, with some witchcraft and demon shit." On Wednesday, September 4, No Men play a **Sleeping Village** show that's also a video premiere; in November, "Sucker" will appear on their new album for Let's Pretend Records, **Hell Was Full So We Came Back.**

If you've been at Smart Bar for one of **Ariel Zetina's** Diamond Formation parties, then you know that this Chicago DJ and producer is a champion of progressive house and techno. This wolf still gets sweaty jamming to her 2017 debut EP, *Cyst*, and this month Zetina dropped a new EP called **Shell** via Head Charge Recordings. Standout track "Valenzetina" combines icy, demanding beats with a disembodied voice that calls itself a "diva with a heart"—it'll satisfy dancers and headphone trippers alike. On Tuesday, September 3, Zetina performs live at Beau Wanzer's monthly **Hot on the Heels** party at **Danny's**; also on the bill are DJ sets from Wanzer and Carlos Souffront.

In the early 2010s, Dap-Kings drummer **Homer Steinweiss** and rap producer **Frank Dukes** recruited Chicago singer **Doug Shorts** for a modern-soul project. They'd meant to release an album, but for years nothing came out . . . until **Dap-tone** released the 2018 Shorts seven-inch "Casual Encounter" b/w "Keep Your Head Up." This month the label dropped another Shorts seven-inch and the **Casual Encounter** digital EP. Put that heat on wax, Daptone! —**J.R. NELSON AND LEOR GALIL**

Got a tip? Tweet @Gossip_Wolf or e-mail gossipwolf@chicagoreader.com.

WOLF BY KEITH HERZIK

OPINION

SAVAGE LOVE

Bring on the Women's Pleasure Revolution!

A manifesto renouncing male-centered Get It Over With sex, and more

By DAN SAVAGE

Q: I'm a straight woman and have been sexually active for about six years. I'm in my mid-20s now and about ready to become a "man-hating feminist." I feel like I can figure out what a guy wants in bed pretty easily. I cannot remember a single time when I've had sex with a guy that he has not had an orgasm. I, on the other hand, have never had an orgasm. Quite the opposite! I've barely even been aroused lately when I am having sex because it's easy to tell when the guy I'm with just wants to come and that is the only thing on his mind. This makes me want to just get it over with. I've become really angry with the male population and their lack of care for pleasing a woman. Will it take a Women's Pleasure Revolution for men to realize that their female counterparts have needs too? Granted, I've had sex with only five guys—but in my mind, Dan, that's five too many. I also have girlfriends in the same boat. Men skip foreplay, they don't return the favor when it comes to oral, and they're so eager to get their penises in my vagina, they barely touch me before doing so! **THIS MAKES ME FEEL USED.** I'm a giving woman by nature, but I feel like men just take. I don't hate men. I actually really like men. In fact, I was madly in love with one of the five. —**REALLY ENRAGED/VEXED OVER LAZY TURDS**

A: "Lots of foreplay, mutual oral, enough touch to get me going or, better yet, get me off at least once—all of these things have to happen before we fuck." Practice saying that in a mirror, **REVOLT**, and then say it out loud to the next guy you sleep with. Say it and mean it. And if those things don't happen—if he skips the foreplay or won't go down on you or refuses to touch you with anything other than his dick—then he doesn't get to fuck you. Get up, get dressed, and go. The sooner you walk out on guys who don't want to do those things, the sooner you'll find yourself in bed with guys who do. So no more having sex to "get it over with" (**GIOW**), no more sticking around for shitty **GIOW** sex that leaves you feeling used.

Some guys will be happy to see you go. Given a choice between a woman they

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REAL LOCAL SINGLES

OPINION

continued from 37

can't treat like a crusty tube sock and an actual crusty tube sock, a statistically significant percentage of straight guys will choose the crusty tube sock. Don't waste your precious time or pussy on guys like that. And don't waste a moment of your time or any of your pussy on guys who will engage in a little half-assed foreplay or go down on you for 30 seconds before they try to stick their dicks in you. Only fuck the guys who enjoy foreplay and are excited to eat your pussy before fucking you—or instead of fucking you.

The revolution you want isn't going to come because some homo ordered straight boys everywhere to start engaging in foreplay and eating pussy. The revolution is only going to come—you're only going to come—if you and your friends and all women everywhere stop settling for GLOW sex. Now, some women have GLOW sex because they're afraid a guy might react violently if they withdraw consent. They fear male violence, and that's a sadly reasonable fear. But too many women have GLOW sex to avoid disappointing male partners who have already disappointed them; too many women slap on a smile and fake an orgasm to spare the feelings of dudes who don't give a shit about their feelings or their pleasure.

You say you were in love with one of the five guys you had sex with, REVOLT. Yet every single time you had sex, you allowed this guy to essentially masturbate inside you. You didn't stick up for yourself, you didn't advocate for your own pleasure, you didn't say, "Here's what you need to do to please me."

Take a little personal responsibility here: You let Mr. One-in-Five get away with it. He let you down—he should have been more proactive about pleasing you—but you also let your-

self down. No more. Insist on more and better from here on out, REVOLT, and you will get more and better.

PS: If what you meant by "I have never had an orgasm" is that you've never had an orgasm at all, ever, alone or with a partner, then you need to start masturbating right now. You'll enjoy partnered sex more if you know what it takes to make you come and you can show your partners exactly what that looks like.

Q: I'm a straight woman in my mid-30s. For most of my adult life, I've gotten off on fantasizing about my boyfriends fucking other women. So far it's been fantasy only, but I'm intrigued by the prospect of a real cuckquean scenario. However, I've always been reluctant to share my kink. It's not that I fear rejection or judgment. I think most guys would be into it, including the lovely man I'm currently in a committed relationship with. Rather, it's my own discomfort with a kink that I fear stems from an unhealthy emotional place. Insecurity, avoiding intimacy, and difficulty trusting men are all issues I've struggled with, and the cuckquean kink plays right into all of that. I've worked with therapists over the years and gotten into a somewhat solid place emotionally. Alas, my kink remains, and has gotten stronger to the point where I'm imagining my guy fucking someone else about 99 percent of the time in order to come. I wish I could get more enjoyment from "normal" sex. I've read your column long enough to know that I should probably just embrace my kink and enjoy it. But while I'm trying my damndest to be sex-positive, I can't get around the nagging feeling that there's something "unhealthy" about this fantasy. If my kink is based on specific insecurities/

fears, do they get even more hardwired into my brain with every orgasm? —THIS RELUCTANT CUCKQUEAN

A: Two quick questions: (1) How much more hardwired could something possibly become if you already have to think about it 99 percent of the time in order to climax? (2) What if imagining your guy fucking other women is "normal" sex for you?

A lot of people's kinks are essentially eroticized fears: the fear of being humiliated, the fear of being exposed, the fear of being cheated on, etc. Not everyone eroticizes these fears, of course, but so many of us do that it really should be covered in sex-ed courses. In your case, TRC, your erotic imagination took something that scares you—being cheated on—and turned it into something that arouses you. The difference between your worst fear and your ultimate turn-on is control. If your man fucks another woman, it will happen because you wanted it to (you gave him permission) and there will be something in it for you (it will get you off). Which is not to say you ever have to act on this. You don't. Plenty of straight men are turned on by the fantasy of their wives being with other men but know they couldn't handle the reality of it, so they enjoy it as a fantasy only. But the healthy ones don't themselves the fantasy.

We can't will kinks away, TRC, we can only embrace and accept them. Again, that doesn't mean we have to act on them—some fantasies can never be realized for moral reasons—but to beat ourselves up about our kinks is a waste of time. 

Send letters to mail@savagelove.net. Download the Savage Lovecast every Tuesday at savagelovecast.com.  @fakedansavage

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LEGAL NOTICES

STATE OF ILLINOIS, PUBLICATION NOTICE OF COURT DATE FOR REQUEST FOR NAME CHANGE. Location Cook County - County Division - Case Type: Name Change from Lenise Lani Aguilar to Lenise Lani. Case Initiation Date 07/02/2019 Court Date 10/03/2019, 50 W. Washington St., Chicago, IL Case # 2019CONC000850 Assigned to Judge Calendar, 4 (09/05)

STATE OF ILLINOIS, PUBLICATION NOTICE OF COURT DATE FOR REQUEST FOR NAME CHANGE. Location: District 4 Court, Cook County, IL - County Division - Case Type: Name Change from Valerie Anne Guerra to Valerie Anne Strattan Guerra. Case Initiation Date 08/15/2019 Court Date 10/18/2019 at 10:30am, 50 W. Washington St., Chicago, IL in Courtroom #1707 Case # 2019CONC001055 Judge: Calendar, 12 (09/05)

STATE OF ILLINOIS, PUBLICATION NOTICE OF COURT DATE FOR REQUEST FOR NAME CHANGE. Location Cook County - County Division - Case Type: Name Change from Katherine Collins

CHANGE. Location: District 4 Court, Cook County, IL - County Division - Case Type: Name Change from Frederick Charles Romano, Jr. to Landon Theodoros Alexatos. Case Initiation Date 08/16/2019 Court Date 10/16/2019 at 9:30am 50 W. Washington St., Chicago, IL in Courtroom #1706 Case # 2019CONC001062 (09/05)

Notice is hereby given, pursuant to "An Act in relation to the use of an Assumed Business Name in the conduct or transaction of Business in the State," as amended, that a certification was registered with the County Clerk of Cook County, Registration Number: Y19002000 on the August 16, 2019. Under the Assumed Name of MIDWEST GREEN PROPERTIES with the business located at 6208 S. INDIANA AVE. UNIT 2, CHICAGO, IL 60637. The true and real full name(s) and residence address of the owner(s)/partner(s) is: Owner/Partner Full Name: RASHAD GLOVER Complete Address: 6208 S. INDIANA AVE. UNIT 2, CHICAGO, IL 60637, USA and TASHEENA STEWART, 6208 S. INDIANA AVE. UNIT 2, CHICAGO, IL 60637, USA (09/05)

STATE OF ILLINOIS, PUBLICATION NOTICE OF COURT DATE FOR REQUEST FOR NAME CHANGE. Location Cook County - County Division - Case Type: Name Change from Katherine Collins

Heringhaus to Katherine Denise Collins Case Initiation Date 08/22/2019 Court Date 10/28/2019, 50 W. Washington St., Chicago, IL in Courtroom #1704 Case # 2019CONC001088 (09/12)

This letter is to notify that on September 25, 2019 at 9:00 a.m. an auction will be held at South Shore Self Storage, Inc., located at 7843 S. Exchange Ave. Chicago, IL 60649, to sell the following articles held within said storage units to enforce a lien existing under the laws of the state of Illinois.

1. 574 Latrice Garrett
2. N008 Nicole Watson
3. 360 Kendal Thurman
4. 447 Trena Ousley
5. 105 Gino Cook
6. N018 Wintry Simmons
7. 461 Larissa Johnson
8. 226 Victoria Harden
9. 229 Deevivian Salomon
10. S017 Arthur Yancy
11. 607 Denise Swift

This letter is to notify that on September 25, 2019 at 9:00 a.m. an auction will be held at Aaron Bros. Self-Storage, Inc., located at 4034 S. Michigan Ave. Chicago, IL 60653, to sell the following articles held within said storage units to enforce a lien existing under the laws of the state of Illinois.

1. 2000 Nina Powell
2. 509 Ebony Davis
3. 218 Rod Miller

This letter is to notify that on September 25, 2019 at 9:00 a.m. an auction will be held at 83rd & Halsted Self Storage, Inc., located at 8316 S. Birkhoff Ave. Chicago, IL 60620, to sell the following articles held within said storage units to enforce a lien existing under the laws of the state of Illinois.

1. 498 Willie Smith
2. 140 Kristen Blackman
3. 250 Carl Childress
4. 116 Akyean Hanley
5. 130 Deshawn Williams
6. 145 Edgar Williams
7. 221 Antonite Knox
8. 322 Reginald Wilson
9. 475 Natalie Bennett
10. 313 Lekeyia Collins

This letter is to notify that on September 25, 2019 at 9:00 a.m. an auction will be held at Hyde Park Self Storage, Inc., located at 5155 S. Cottage Grove Ave. Chicago, IL 60615, to sell the following articles held within said storage units to enforce a lien existing under the laws of the state of Illinois.

- 1.205 Kathy Webb
2. 427 Thomas McElroy
3. 371 Darryl G. Fairley
4. 135 George Kagan
5. 468 Jeffrey D. Cade
6. V334 Shareeka T. Moon
- 7.10120 Thomas Murton
8. 435 Ernestine Gilliam
- 9.10121 Michael B. Weaver
- 10.278 Phyllis A. Robinson

PASSAGES

Paul Baker, long-time Northside resident, passed away on Aug. 19 at the age of 88.

He was born on Jan. 9, 1931 and raised in Carollton, Missouri, served in the Navy and lived and worked most of his adult life in Chicago.

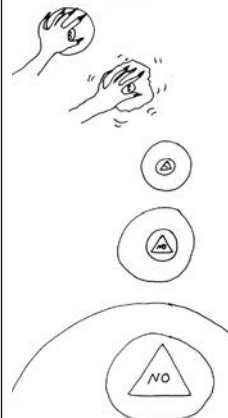
He enjoyed travel, took cruises yearly and just last year walked the Great Wall of China. He served for decades as president of the Boardwalk Condominium board of directors, where he was the heart and soul of the Boardwalk community. He was an avid reader, traveler and exercise enthusiast, walking to classes at Weiss Hospital several times a week including the last week of his life.

He was preceded in death by his father Paul Baker, his mother Lucille Baker, his brother James Baker and many friends.

He is survived by nieces Kyle Baker and Kim. He is mourned by friends including Doris Sidney, Nancy Poore and Jean Albright who will forever miss his friendship and gentlemanly presence.

Paul Baker was a supporter of the Center on Halsted. Donations can be made to the Center in remembrance of him.

Contact: jean@windycitymediagroup.com



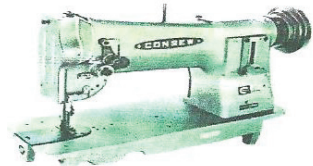
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